THIRTY-TWO PAGES.

THE NEW YORK DRAMATIC MIRROR

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LAURA ALBERTA.

CHAT WITH ELIZABETH ROBINS.

Elizabeth Robins, who has won an enviable reputation on the London stage, is an American actress who went abroad about eight years ago. She began her career as a member of James O'Neill's company, appearing in Monte Cristo and other plays. After that she gained a valuable experience at the Boston Museum, where she remained for several seasons, playing all sorts of parts and understudying the roles assigned to Annie Clarke.

Her next engagement was with Booth and Barrett, appearing with them in New York and elsewhere as Blanch in The Iron Chest, Donna Castilda in Ruy Blas, Marion de Lorme in Richelieu, and Genevra in The Fool's Revenge. When Julius Cæsar was produced season of 1887-88 at the New York Academy of Music Miss Robins played Calphurnia to the Brutus of Edwin Booth and the Cassius of Lawrence Barrett. The following season she replaced Isabelle Evesson in the cast of The Kaffir Diamond when that play was transferred from the Broadway Theatre to the Grand Opera House.

In chatting about her foreign experience to a MIRROR representative Miss Robins said:

"When I went abroad I had no idea that I should remain away from America for eight years. I was under engagement to Augustin Daly at the time, and only expected to stay in London for a week. It happened that Mr. Beerbohm Tree, who knew something about my work, was negotiating to produce Judah, and, hearing of my arrival, sent word to know if I would do the part of Vashti on approval. Accordingly I met him by appointment, and told him that I should be glad to play the part if I could secure my release from Mr. Daly. After proceeding with the rehearsals for some time Mr. Tree decided that the play was not suited to him, and it was transferred to Mr. Willard. However, I shortly afterward appeared as Mrs. Errol in Little Lord Fauntleroy at the Opera Comique. A subsequent engagement was with George Alexander as Mrs. Doctor Bill in Doctor Bill, and the year following I was engaged by John Hare to play Zicka in Diplomacy. I filled a number of other conventional engagements, until I was seized with the determination to play something I liked better."

"You refer to Ibsen's plays?"

Yes; Ibsen, who, in the opinion of many dramatic critics, is the greatest dramatist of our time, attracted me. I made my first attempt with Hedda Gabler at the Vaudeville Theatre, with the valuable assistance of Marion Lea. A special company was engaged and we gave matinee performances throughout the week from Monday to Friday. Miss Lea played Thea and I appeared as Hedda. Tom Thorne was playing Money at the evening performances. Our first week was so successful that we followed it with a second week of matinee performances. Then Mr. Thorne made arrangements to withdraw Money, which was playing to poor business, and my company was installed to present Hedda Gabler at night during our third week at the Vaudeville. Our receipts were so good that it enabled us not only to pay the salaries of my own company, but the salaries due Mr. Thorne's company as well. Before the success of Hedda Gabler we were associated with whimsical ladies of independent fortune who were willing to pay heavily for the privilege of worshipping at the shrine of the Norwegian dramatist. As a matter of fact, our actors of the 'new cult' had been the means of procuring the money from the London public to pay the salaries of hardened old stagers. For a while after my Vaudeville experience I filled an engagement at the Shaftesbury Theatre and other engagements. But every now and then I would be seized again with the desire to do a play more interesting to me and more to my taste. Sandwiched between these regular engagements I produced The Master Builder, with the assistance of Herbert Waring, at the Trafalgar Square Theatre, now the Duke of York's Theatre. I also produced a play from the Spanish, called Mariana, and another from the Swedish, called Karin."

"Didn't you at one time present a series of Ibsen plays at a London theatre?"

"Yes. Some well-known people in London society started a fund for that purpose, which made it possible to engage such excellent actors as Lewis Waller, Bernard Gould and others equally capable to present Rosmers Holm, The Master Builder, Hedda Gabler, and Scenes from Brand at the Avenue Theatre. The season was so successful that the subscribers, after receiving box tickets for each performance, were repaid 16 per cent. of their subscriptions. As an outcome of that undertaking a society of one hundred members was formed and a permanent fund was raised to produce plays of the higher order. We gave another series of performances at the Avenue, and also produced plays at the Court Theatre. Our productions included Mariana and Admiral Guinea."

Shall you remain in America for any length of time?"

"No. I'm due in London next September for a special production of the society I've just told you about. I returned about three weeks ago to visit my relatives, whom I have not seen in eight years. I have visited my brother, who is a physician in Boston, and intended to go on at once to Louisville (where I was born and brought up) to visit my uncle, who is Dean of the University of Louisville. But a number of my friends wished to see me in an Ibsen play and prevailed on me to make arrangements with Manager Knowles to give a performance of Hedda Gabler at the Fifth Avenue Theatre on Thursday afternoon, March 31. The cast will include Maida Craigern as Thea, Ernest Hastings as Lövborg, Leo Dietrichstein as Tesman, and Ellen Cummings as Bertha. I appear as Hedda, and the part of Judge Brack will be cast in a day or two."

"Do you think that New York audiences will appreciate your Ibsen productions as much as they did in London?"

"Why not? They are fine and absorbing plays. They have had tremendous success all over Germany, where Ibsen is regarded as the greatest man since Goetha."

VALERIE BERGERE AS MADAME SANS-GENE

Victorien Sardou's excellent play, Madame Sans-Gene, was presented week of March 7 at the Girard Avenue Theatre, Philadelphia, for the first time by a stock company, with Valerie Bergere in the exacting title-role which has been made famous by Rejane, Ellen Terry, and Kathryn Kidder. Miss Bergere's impersonation won instant recognition as an achievement of extraordinary vitality, intelligence and artistic merit, and was the more remarkable for the reason that she had only one week's time in which to study and to prepare for the part. The Philadelphia critics united in enthusiastic praise of Miss Bergere's impersonation, which they stamped as one of the highest order.

Her Madame Sans-Gene, they agreed, completely eclipsed all of her former admirable performances at the Girard Avenue Theatre, and they said, among other things: "She realizes all that Sardou meant;" "There was the dash, the verve, and the brilliancy which few actresses could obtain;" "She was picturesque, impassioned and consistent;" "She made the most of every situation, and received two merited calls before the curtain."

Miss Bergere has received an offer from a prominent manager to star next season in an elaborate production of Carmen.

VALERIE BERGERE.

A SPRING TOUR.

W. O. Edmunds opened a short Spring tour last week at Grand Rapids, starring Dorothy Lewis in J. A. Fraser's latest melodrama, Alone in Greater New York. The performance was well received. The company includes Horace Mitchell, Lew A. Warner, John P. Kennedy, R. Lawrence Atkinson, Daniel Reed, Eva Benton, and Phyllis Morton.

ENGAGEMENTS.

Nora Lamison, with Richard Mansfield.

Edward J. Le Saint, for Chimmie Fadden.

Charles D. Pitt, for Mr. and Mrs. Grandin's play, A Secret Enemy.

Angela McCauli replaced Louise Galloway in Cumberland '61 last Monday night.

Eloise Vitti, Gladys Wallis, and Samuel Edwards, for The Koreans.

Burr McIntosh, for 'Way Down East, succeeding Odell Williams.

Leonard Grover, Jr., and E. D. Tyler, for What Happened to Jones, succeeding George Denham and Frederick Conger. Mr. Denham will join Joseph Jefferson, and Mr. Conger the Great Northern Stock company at Chicago.

Mr. and Mrs. Harry Webber and George Morris, for Al. W. Martin's Uncle Tom's Cabin.

J. R. Smith, now playing the corpse in A Milk White Flag, by Hoyt and McKee for A Stranger in New York next season.

James Gilbert, May Donohue, and Grace Greenwood, for The Chorus Girl.

REFLECTIONS.

Frank W. Smith and Marion De Johns, both at present members of the Robert Mantell company, were married at the Church of the Transfiguration, this city, on Aug. 28, 1897.

Caroline Ravenhill Ratcliffe, first wife of E. J. Ratcliffe, was awarded a decree of divorce last Friday in this city.

Louis Leon Hall has been obliged to cancel his engagement with Robert Hilliard because of throat trouble. He is under physicians' care.

Graham and Sanford's Comedians will present a new musical absurdity, A Flim-Flam Game, next season. The tour will open early in September, and will be entirely devoted to the Eastern territory. They will carry special scenery and handsome costumes, and a company of twenty people.

Manager E. C. Wilson, of the Wilson Theatre company, is having new scenery built and painted by Souman and Landis in place of that burned recently at Oil City, Pa., and the company will open on Aug. 14 with an entirely new outfit.

Emerson Cook's operatic comedy, The Chorus Girl, has been given the sub-title Knights of the Garter.

An offer has been received by Brady and Ziegfeld for a production of 'Way Down East, at Terry's Theatre, London, in June.

Lester Lonergan excellently impersonated Orlando in Madame Modjeska's revival of As You Like It at the Fifth Avenue Theatre on Saturday.

The Peruchi-Beldeni company played to S. R. O. every night in Atlanta last week, breaking the records for Monday, Tuesday and Wednesday. The company plays comedy, drama and farce-comedy. Carries eighteen people. James G. Merton joined the company as stage-manager, March 12. Major E. E. Winters, of Macon, manager of the Southern Park circuit, spent Tuesday with Manager Perucht, and has induced the company to play all Summer over his circuit. Next season the company will number twenty-two people, and will have several vaudeville features.

Manager W. S. Butterfield's contract with Burt Haverly ended last Saturday, when A Railroad Ticket closed at Worcester, Mass. The season has been fairly successful, playing frequent return dates. Mr. Butterfield has contracted with a prominent author for a new farce-comedy, A Close Call.

Mr. and Mrs. William B. Rose (May C. Standish) will sail on April 27 for Europe. Miss Standish will travel abroad for a year or more for the benefit of her health.

Adelaide and Léon Herrmann have consented to appear at the benefit to be given at the Montauk Theatre, Brooklyn, on March 28, in aid of the *Maine* sufferers.

Carrie Keeler left Richard Mansfield's company last week at St. Louis, Bertha Blanchard and Nora Lamison succeeding her in leading roles.

The betrothal of Claudia Carlstedt, of The Idol's Eye, and Albert Gallatin Wheeler, Jr., of this city, was announced last week. The wedding will occur in May. Miss Carlstedt left the company on Thursday at Pittsburg, and her role was assumed by Norma Kopp.

Manager George H. Spang, of Lebanon, Pa., intends to erect a new Opera House this Summer, on the site of the present building. It will be completed by September.

Franklin H. Sargent has announced the closing matinee by the students of the American Academy of the Dramatic Arts, at the Empire Theatre on Thursday.

What a wonderful piece of construction a great man-of-war is! The Matinee Girl has been on board the monitor *Terror*, which is down the Bay guarding our harbor, and has been impressed with the idea that it is a much nicer place to live in than a flat.

There are such charming little balconies, and turrets, and winding stairways, and beautiful big guns, and a few little ones that would blow any one of those Spanish cruisers into Summerland in about five seconds.

The *Terror* has lots of attractions in the way of handsome officers, but the two possessions which I should choose to feature on the programme are the mandolin band and the mascot goat—"William Terror, Jr."

The mandolin band is composed of darky sailors, and when one hears the music tinkling through the cabins it sounds as though there were an orchestra on board.

"William Terror, Jr.," ought to be set to music, or dramatized, or something or other which would make him immortal. He has the freedom of the ship, and when visitors ask to see him a sailor is detailed to find him and bring him up on deck.

He is a most peculiar goat, with none of the frisky gayety of the ordinary goat nature. There seems to be some sorrow over which he broods constantly. He has a tragically slow way of moving about, and hesitates at doors and passages as though he were too blasé even to decide which one he will take.

I have promised to take him down a few tomato cans and a couple of fence posters on my next visit; for, of course, he cannot get delicacies such as these on a man-of-war.

Sometimes he wanders up on the highest turret and looks out over the sea toward Harlem. I am sure that goat has a history that would make a good four-act melodrama. He is a goat with a past.

At the Dramatic Tea in aid of the Orthopedic Hospital given a week ago at the Astoria, there was an unintentional effect which greatly marred Annie Russell's delicious interpretation of the impossibly ingenuous girl heroine of Dangerfield, '95.

It was a clock that struck somewhere with intermittent regularity. I think it not only struck the hours and half hours, but the quarters.

Just as something particularly interesting was going on—clang! went the clock. It was awful.

How all we girls laughed into our violet bouquets when Annie Russell said "dam." It was the hit of the play.

She is sitting on the floor simulating intoxication. Her fiancé gazes upon her in horrified astonishment. College men on the stage are easily horrified—in real life nothing phases them. I've met a few of them.

"Come and sit on the—floor—Jack," says Madge; "there is more room."

"I don't care to sit on the floor," answers the young man very haughtily.

"Oh, you're too dam particular!" Madge says—just like that.

Which, as I say, made a distinct hit. Some critics say it is the way Miss Russell says it, but it seemed to me that it was because the author has made the young man of the piece, too—well—just what she said, you know.

By the way, this society act is getting to be the correct caper now for the actor.

I understand that Pete Dailey is going to pour tea at the Astoria in another week. Mr. Weber and Mr. Fields made their debut a week ago, and May Irwin and John Drew are already in the smart set, don't you know.

The Matinee Girl has received a little essay and poem on snow, sent all the way from Montreal. It reached me just as I was writing a Spring ode. It gave me another chill.

After a page of well aimed bouquets, the writer said:

I notice a paragraph referring to snow in which you appear to doubt the veracity of Miss Claxton's story about snow flakes that she told of seeing which were large as dinner plates and flat as pancakes. Admitting that the size of the snow flakes may have been slightly elaborated upon, I would like to add this testimony: Some three weeks ago, during a heavy snow storm in this city, a little boy was riding on an express sleigh, and upon turning into Ann street the sleigh swerved, throwing the youngster into a snow bank, where he remained buried for several hours. He was dug out nearly frozen to death. I was guilty of writing the following poem in two paroxysms and a spasm, which, in justice to myself, I term the chorus:

THE SNOW BANKS BY THE SIDEWALK—MONTREAL.

(With apologies to Paul Dresser.)

Oh, the snow was banked up deep along the side walk,
And the air to say the least was pretty cool.
As down the street there came a pair of horses
And a sleigh, in which were children fresh from school.
But one thing there is missing from the picture—
Without his face it seems so incomplete!—
I long to see that youngster with the others
As he clung there when they started down the street.

Oh the snow was banked that night along the sidewalk,
Down the street the wind in wildest fury came,
Through the stormy atmosphere the bells are jingling.
And the snow banks by the sidewalk look the same.

This effusion was signed "A Canuckified American." He said he did not wish to be sent to Bloomingdale, and asked me to withhold his real name. Do you think I really ought to?

THE MATINEE GIRL.

A DRAMATIC TEA.

A "dramatic tea," in aid of the Orthopedic Hospital, was given last Friday at the Astoria. Julie Opp and Marie Burroughs played François Coppée's Le Passant; W. H. Crane gave A. E. Lancaster's His Last Appearance; Modjeska was seen in a bit of Measure for Measure, and Caroline Miskel-Hoyt, Kate Denin Wilson, and William Courtleigh enacted Augustus Thomas' farce, That Overcoat. Tea was served after the performance.

THE "POOL" IN COURT.

Klaw, Frohman, and Hayman as Witnesses.

CROSS-EXAMINED BY MR. KLING.

Many Points of Peculiar Interest to the Profession Developed.

THE COMBINE'S AGREEMENT.

What Three Theatrical Firms Pledged Themselves to Do—A Document That Clearly Explains the Relationship of the "Pool" to Stage Matters—The Examination Not Yet Closed.

On Tuesday, March 15, and Friday, March 18, testimony on the complaint of Marc Klaw, representing himself, A. L. Erlanger, Charles Frohman, Al. Hayman, Samuel F. Nixon, and J. Fred Zimmerman, members of what is known as the Theatre Trust, in the preliminary examination of Harrison Grey Fiske, for alleged criminal libel, was taken in the New York City Magistrates' Court, First Division, and is reported by the official stenographer of the court as follows:

CITY MAGISTRATES' COURT.—FIRST DIVISION, SECOND DISTRICT.

Before Hon. CHARLES E. SIMMS, JR., *City Magistrate.*

NEW YORK, March 15, 1898.

The People, on the Complaint of MARC KLAW, vs. HARRISON GREY FISKE.	*Offense Charged:* *Criminal Libel.*

APPEARANCES. — For the People: DANIEL O'REILLY, Esq., Deputy Assistant District Attorney; DAVID LEVENTRITT, Esq. For Defendant: ABRAM KLING, Esq.

[The complaint herein was published in THE DRAMATIC MIRROR last week.]

The defendant is arraigned and informed of the charge against him; pleads not guilty and demands an examination.

Two complaints having been lodged against the defendant, it is agreed between counsel that the one of date December 25 be taken up first.

Counsel for defense asks that the prosecution elect and set forth such portion of the statement contained in the article of the 25th of December as they claim to be libelous.

Counsel for complainant replies that the entire article is considered as libelous.

John S. King, called as a witness on behalf of the people, being duly sworn, testified as follows:

DIRECT EXAMINATION BY MR. LEVENTRITT:

Q. What is your name? A. John S. King.

Q. Your business? A. Manager Williams Printing Company.

Q. What business is the Williams Printing Company engaged in? A. Printing publications, books, etc.

The Court: Where do you reside, Mr. King? A. 186 Rutger Street, Brooklyn.

DIRECT EXAMINATION:

Q. Did you hold that position in the month of December, 1897? A. Yes, sir.

Q. And was that corporation engaged in that business at that time? A. It was.

Q. Do you know Harrison Grey Fiske, the defendant? A. I do.

Q. Have you ever seen the series of supplements of THE NEW YORK DRAMATIC MIRROR, which were published in the month of December, 1897, and January and February, 1898?

Defendant's counsel objects, and says the one they are called upon to answer is the one that complainant's counsel must speak of.

The Court: Answer yes or no. A. I cannot say that I have. I may have seen one of them or two of them.

Q. Did you have a conversation with Mr. Fiske prior to the commencement of those publications? A. Mr. Harrison Grey Fiske?

Q. Yes, sir. A. I don't think I did. I did not.

DIRECT EXAMINATION:

Q. Did you have any talk with him about printing those supplements for him? A. No.

Q. Did the Williams Printing Company print those supplements? A. No, sir.

Q. Did they have them printed, or were they printed under their directions? A. No, sir.

Q. None of them? A. No. I of them we printed; after that Mr. Fiske took them somewhere else. We have had nothing to do with them.

Q. Then you printed No. 1 at the instance of Mr. Fiske? A. I think the arrangements were made with our superintendent.

By Mr. Kling:

Q. Do you know personally anything about it? A. I don't know anything about it.

By Mr. Leventritt:

Q. Do you remember swearing to an action in a civil action brought against Mr. Fiske?

Objection. No ruling. Examination of the present witness is concluded for the present.

Complainant's counsel offers in evidence issue of the Supplement No. 7 of THE NEW YORK DRAMATIC MIRROR, being the publication of Saturday, December 25, 1897, with the announcement therein contained that Harrison Grey Fiske is the editor and sole proprietor. Defendant's counsel objects; objection sustained; exception.

Al. Hayman, called as a witness on behalf of the people, being duly sworn, testified as follows:

By the Court:

Q. Where do you reside, Mr. Hayman? A. Hotel Waldorf-Astoria.

By Mr. Leventritt:

Q. What is your business, Mr. Hayman? A. Theatrical manager—manager of the Knickerbocker Theatre.

Q. You are the owner of the Empire? A. I am the owner of the Empire; half owner.

Q. Do you know Harrison Grey Fiske, the defendant? A. Yes, sir.

Q. Have you had any conversation with him at any time regarding his ownership or proprietorship of THE DRAMATIC MIRROR and the supplements? A. I have. I have seen Mr. Fiske since the issue of the supplement.

Q. Tell us what conversation you had with him prior to that time on the subject. [Objection: overruled.] A. I called upon Mr. Fiske in reference to a letter which I had written the American News Company relative to a matter which Mr. Fiske threatened to publish in THE MIRROR relative to our difficulties.

By Mr. Kling:

Talk about the coversation you had with Mr. Fiske. That is what we want to know. A. I called at Mr. Fiske's request. Mr. Fiske wished me to withdraw a letter which I sent to the American News Company in reference to THE NEW YORK MIRROR—DRAMATIC MIRROR—which I declined to do. Mr. Fiske stated, "Oh, very well; if I cannot print the matter I desire in THE MIRROR, I will issue a special supplement and send it all over America." I told Mr. Fiske he could do as he pleased.

Direct Examination:

Q. Were there supplements issued after that? A. Yes, sir.

Q. Now, you are in co-partnership with a number of gentlemen in the theatrical business, are you not? A. Yes, sir.

Q. Who are those gentlemen? A. Mr. Charles Frohman, Mr. Abraham L. Erlanger, Mr. Marc Klaw, Mr. Samuel Nixon, Mr. Fred Zimmerman.

Q. And were you in co-partnership with those gentlemen throughout the month of December, 1897? A. Yes, sir.

Q. Prior thereto and also down to the present time? A. Yes, sir.

Q. Did you have any conversation with Mr. Fiske respecting the engagement by you or your co-partnership of his wife, or making terms with her with reference to her appearing in any play? A. Yes, sir.

Q. When was the conversation in question had? A. I met Mr. Fiske in Broadway, after his wife made her appearance at the Fifth Avenue Theatre, and congratulated him upon the success of his wife, and told him I should be pleased to do business with her for all of our theatres. I submitted to Mr. Fiske terms, which he declined. Mr. Fiske submitted a scale of terms to me which it was impossible to concede to. The negotiation ended there.

Q. Did he make any statement with reference to publications in the paper, or anything of that kind at that time? A. He made no statements; no, sir. The supplement appeared. [Objection to last part of answer. No ruling.]

Q. Did the supplement begin to appear shortly after that conversation? A. Yes, sir.

Q. That is, the supplement of THE NEW YORK DRAMATIC MIRROR, the supplement to which you refer? A. The supplements followed that conversation.

Q. The supplements of THE NEW YORK DRAMATIC MIRROR? A. THE NEW YORK DRAMATIC MIRROR.

Complainant's counsel offers in evidence the issue of THE NEW YORK DRAMATIC MIRROR of November 6, 1897, containing the announcement of Harrison Grey Fiske, as editor and sole proprietor, of his intention to issue these supplements.

By Mr. Leventritt:

I have proved him now to be the proprietor of the paper, and in this paper, of which he is proprietor, I have proved by his declaration in that paper that he intends to issue a supplement.

Defendant's counsel objects, and concedes that Mr. Fiske did publish the Supplement of the 25th of December, 1897, containing this alleged libelous article.

Complainant's counsel offers in evidence the issue of December 25th of THE NEW YORK DRAMATIC MIRROR Supplement, which is marked Complainant's Exhibit 1, of this date. The said exhibit contains the articles referred to in the complaint, entitled "Keep It in Mind."

Defendant's counsel asks if there is any objection to the right of cross-examining the witness being reserved until later.

Complainant's counsel asks why.

Defendant's counsel says because Mr. Frohman is to sail for Europe to-morrow.

Complainant's counsel has no objection.

Cross-examination of Mr. Hayman reserved.

Marc Klaw, complainant, called as a witness on his own behalf, being duly sworn, testified as follows:

By the Court:

Q. What is your name? A. Marc Klaw.

Q. Where do you live? A. New Rochelle; business, Fortieth Street and Broadway—No. 1440 Broadway.

By Mr. Leventritt:

Q. Are you the complainant? A. Yes, sir.

Q. And you have read this complaint? A. I have.

Q. And you have sworn to it? A. Yes, sir.

Q. And the statements contained in the complaint are true? [Objection. The Court says he had sworn that it is true, and that is all there is of it.]

Cross-Examination by Mr. Kling:

Q. Where do you reside, Mr. Klaw? A. I reside in New Rochelle.

Q. Ever reside in the city of New York? A. Well, yes.

Q. St. Marc Hotel? A. Yes, at the St. Marc Hotel.

Q. When? A. I was trying to think.

Q. Take your time about it. A. I think it was last Sunday a week ago I stopped at that hotel.

Q. Is that the only time you resided there? A. One other time.

Q. When? A. I could not tell you that now.

Q. Are you a married man? A. Yes, sir; I have children.

Q. Did you reside at the St. Marc Hotel during the year 1897? A. That I could not tell you.

Q. Do you mean to testify that you did not reside there during the year 1897? A. No, sir; because I have been there two or three times.

Q. What business did you say you were in? A. Theatrical business.

Q. Who is your partner? A. Mr. Abraham L. Erlanger.

Q. Abraham L. Erlanger? A. Yes, sir.

Q. How long have he and you been in partnership? A. We have been co-partners, I should say, nine years—ten years.

Q. Theatrical business? A. Yes, sir.

Q. And have been doing business in the city of New York? A. Yes, sir.

Q. Who is co-partner with Mr. Hayman, independent of the Trust? A. That I don't know. I don't know anything about what you mean by a Trust.

Q. Who is associated in business with Mr. Hayman, independent of your general business relationship? A. Mr. Frohman.

Q. What Frohman? A. Charles Frohman.

Q. Charles Frohman and Al. Hayman are doing business together? A. I think they are.

Q. As far as they have informed you? A. As far as I know.

Q. Has your knowledge been predicated upon what they have told you? A. I think I have seen their names together.

Q. Now in regard to Mr. Nirdlinger and Mr. Zimmerman, are they in business together? A. In Philadelphia; yes, sir.

Q. They are a firm, as far as you know? A. Yes, sir.

Q. I understand by your complaint here that you are jointly interested in leasing, operating and managing theatres and places of amusement in various cities of the United States? A. Yes, sir.

Q. When did you form that association? A. I will have to refresh my memory on that.

Q. I wish you would. Take your time. A. I mean I would like to look over my papers. It was somewhere in——

Q. 1895? A. I think it was '96. I won't be positive. I think August, '96.

Q. Was that agreement in writing? A. Yes, sir.

Q. Have you got a copy of it? A. No, sir; but I can get one very quickly.

Q. Can you get it now? A. Yes, sir. I will send to the office for it.

Q. I wish you would. It is very important. A. Will you excuse me while I send for it?

Q. Certainly. [Witness sends for paper referred to.]

The District Attorney here requested the defendant to produce the original answer in a libelous suit brought by these complainants against him.

The Court asked if it was upon the same state of facts.

The District Attorney replied that it was.

Defendant's counsel said he would advise with his client and let the District Attorney know later.

The District Attorney gave notice to the defendant to have the said answer filed in the Court where it was brought.

Defendant's counsel says he will not pay any attention to the notice.

The Court here directed that the cross-examination continue.

Q. How long have you known Mr. Erlanger? A. I should say ten years.

Q. Since he has been in the theatrical business? A. Well, he was in the theatrical business before I met him.

Q. And did you know of his ever being arrested? A. Yes, sir.

Q. And did you know whether he was charged with crime? [Objection as immaterial; sustained.]

Q. Did you know whether he was indicted as a criminal? [Objection; sustained.]

Q. Did you know whether he was ever convicted of a crime? A. No, sir. I know he was acquitted.

Q. Did you ever know that he was convicted? A. I did not.

Defendant's counsel offers in evidence an indictment exemplified in Court of Quarter Sessions of the Peace for the City and County of Philadelphia.

Admission objected to unless counsel for complainant may see it. Objection sustained.

Defendant's counsel allows complainant's counsel to look at the paper in question.

Defendant's counsel offers exemplified copy of an indictment against Abraham L. Erlanger, marked Defendant's Exhibit 1, as follows:

IN THE COURT OF QUARTER SESSIONS OF THE PEACE FOR THE CITY AND COUNTY OF PHILADELPHIA.

NOVEMBER SESSIONS, 1885.

CITY AND COUNTY OF PHILADELPHIA, *ss:*

The Grand Inquest of the Commonwealth of Pennsylvania, inquiring for the City and County of Philadelphia, upon their respective oaths and affirmations, do present, That ABRAHAM L. ERLANGER, late of the said County, Yeoman, on the Thirteenth day of October in the year of our Lord one thousand eight hundred and eighty-five at the County aforesaid, and within the jurisdiction of this Court, with force and arms, in and upon one GEORGE HERBERT LEONARD, in the peace of the said Commonwealth then and there being, did make an assault and him the said GEORGE HERBERT LEONARD did beat, wound and ill-treat and other wrongs, to him the said GEORGE HERBERT LEONARD then and there did, to the great damage of the said GEORGE HERBERT LEONARD, contrary to the form of the Act of the General Assembly in such case made and provided and against the peace and dignity of the Commonwealth of Pennsylvania.

And the inquest aforesaid, upon their oaths and affirmations, do further present, That the said ABRAHAM L. ERLANGER afterwards, to wit, on the same day and year aforesaid, at the County aforesaid, and within the jurisdiction of this Court, with force and arms, etc., on the said GEORGE HERBERT LEONARD, in the peace of God and of the said Commonwealth then and there being, did make another assault, and then and there unlawfully and maliciously did inflict grievous bodily harm upon him the said GEORGE HERBERT LEONARD contrary to the form of the Act of the General Assembly in such case made and provided, and against the peace and dignity of the Commonwealth of Pennsylvania.

And the inquest aforesaid, upon their oaths and affirmations aforesaid, do further present, That the said ABRAHAM L. ERLANGER afterwards, to wit, on the same day and year, at the County aforesaid, and within the jurisdiction of this Court, with force and arms, etc., on the said GEORGE HERBERT LEONARD, in the peace of God and of the said Commonwealth then and there being, feloniously did make another assault and him the said GEORGE HERBERT LEONARD then and there feloniously, wilfully and of his malice aforethought, did shoot and wound, with an intent him the said GEORGE HERBERT LEONARD then and there feloniously, wilfully and of his malice aforethought to kill and murder, contrary to the form of the Act of the General Assembly in such case made and provided, and against the peace and dignity of the Commonwealth of Pennsylvania.

GEORGE S. GRAHAM,
per S. B.,
District Attorney.

DOCKET ENTRY: Com vs. Abraham L. Erlanger. No. 410. Assault and Battery. Assault and Battery Aggravated. Assault and Battery, with intent to kill. True Bill.

May 24th, 1886. Present: Hon. Joseph Allison. Defendant present, and being arraigned, plead Not Guilty.

District Attorney sim et issue.

Same day, defendant present, a Jury being called, came, to wit, Wm. Ralston, Henry Holbrook, Jno. F. Freeman, W. J. P. White, E. Kent, Dav. Mitchell, George Bushong, George W. Heins, John Bradley, Jac. C. Myers, John C. Levick, John E. Johnson, who being duly empaneled, sworn or affirmed and charged, do say, to wit, May 28th, 1886, Verdict Guilty.

—May 26th, 1886, Motion made on behalf of said Defendant for a Rule to show cause why a new trial should not be granted, and in arrest of judgment.

June 4th, 1886, Rule Absolute and New Trial Granted.

May 17th, 1886, a jury called came same as on Bill No. 235, March Sessions, 1886, who being duly empaneled, sworn or affirmed do say, same day, Verdict Not Guilty.

Defendant's counsel offers in evidence papers from the files of the County Clerk's Office of the City of New York, as filed on the 28th of March, 1886, in an action wherein George H. Leonard was plaintiff and Abraham L. Erlanger was defendant, an affidavit and order for the arrest of the said Abraham L. Erlanger, said order of arrest being signed by Richard O'Gorman, one of the Judges of the Supreme Court of the City of New York; and the undertaking of arrest in said action, and also certificate of his arrest. [Objection: incompetent, immaterial and irrelevant. Objection sustained.]

Defendant's counsel says he intends to show that the records of the members of the Trust are disreputable, and that one of the coterie was arrested for an assault with an attempt to kill. This happened on or about the 6th of October, 1885, at the Continental Hotel in the City of Philadelphia; the defendant feloniously and maliciously, and without provocation, assaulted this plaintiff by firing upon him three or more shots from a pistol or revolver, etc., etc. We charge him with having a record that was disreputable, and I am reading this to show you what took place.

Complainant's counsel says there never was any judgment in that case, and consequently it amounts simply to nothing.

Defendant's counsel offers in evidence in the action of the Superior Court of the City of New York, with George H. Leonard as plaintiff and Abraham L. Erlanger as defendant, an order of arrest issued in the Superior Court of said city on the 15th of March, 1886, wherein the said Abraham L. Erlanger is charged with assault and battery. [Objection.]

The Court:

I think he has got a perfect right to offer that paper in evidence to show briefly that an action was brought against him to recover damages.

Complainant's counsel objects and moves to strike out.

Defendant's counsel offers in evidence order of arrest, George Herbert Leonard *vs.* Abraham L. Erlanger, marked Defendant's Exhibit 2.

Complainant's counsel asks that all reference to Mr. Erlanger's arrest be excluded from the record.

The Court orders that portion stricken out setting forth that a complaint in an action brought by George Herbert Leonard against Abraham L. Erlanger was issued on the 15th day of March, 1886, to recover damages for personal injury, to wit, assault and battery. [Exception to the Court's striking out any portion of the offer that Defendant's counsel has made, on the ground that the Court has no power to strike out any portion of that record.]

Defendant's counsel offers in evidence in connection with the same action a notice of motion made by the defendant to vacate the stay order of arrest as having been improperly obtained either upon the merits of the action or the insufficiency of undertaking, and which notice was filed on the 6th of July, 1886. [Marked Defendant's Exhibit 3, for identification.]

Defendant's counsel offers in the same action the affidavit filed with the Clerk of the Superior Court, of George Herbert Leonard, on the 6th of July, 1886. [Same marked Defendant's Exhibit 4, for identification.]

Defendant's counsel offers order denying motion to vacate arrest. [Objection; overruled. Marked Defendant's Exhibit 5, for identification.]

Cross-Examination by Mr. Kling:

Q. Is this the article of agreement between you and your co-partner? A. Yes, sir.

Q. It is not dated, but when was it entered into, Mr. Klaw? A. I think it was in August, but I am not positive.

Q. About when? A. Some time in '96. The 31st day of August. There it is, down there [referring].

Defendant's counsel offers agreement between the Complainants in evidence. Same marked Defendant's Exhibit 6, in evidence, as follows:

THIS AGREEMENT, in triplicate, made and entered into this [date blank] day of [date blank], eighteen hundred and ninety-six, between Al. Hayman and Charles Frohman, hereinafter designated as parties of the first part; Samuel F. Nirdlinger and J. Fred Zimmerman, trading as Nixon and Zimmerman, hereinafter designated as parties of the second part, and Marc Klaw and Abraham L. Erlanger, hereinafter designated as parties of the third part.

WITNESSETH:

WHEREAS, The said several parties hereto of the first, second and third parts respectively are interested in or own or hold leases of various theatres and places of amusement in the United States, or are in receipt of sundry proceeds from divers theatres for services rendered to such theatres; and

WHEREAS, The theatrical business as at present conducted has resulted in great loss from indiscriminate bookings, in consequence of which similar attractions of the first class repeatedly oppose each other in the same point and thereby injure the other; and

WHEREAS, From the geographical location of the theatres and places of amusement unless tours are arranged in as nearly a direct line as possible needless expense results from railroad fares and hauling theatrical paraphernalia and properties, large companies with equipments being now too often moved forward and backward for the causes mentioned; and

WHEREAS, Under the present system the losses already sustained by managers and owners of theatres and of companies from such indiscriminate bookings as well as from railroad "jumps," so called, have been incalculable; and

WHEREAS, To guard against the repetition of losses of a like character, not only to the parties hereto, but to all persons in the theatrical business who either control companies or own theatres, it is necessary that the defects in the particulars mentioned should be remedied;

NOW, THEREFORE, **for the benefit and protection of the parties hereto, and** of the premises, and of the sum of one dollar by each party to the other in hand paid, the receipt whereof is hereby acknowledged, and of the mutual promises and covenants hereinafter contained, it is agreed as follows:

FIRST: This agreement shall commence on the 31st day of August, 1896, and continue in full force and effect for the period of five years from said last named date.

SECOND: That during the continuance of this agreement all of the following named theatres and places of amusement, to wit, Columbia and Hooley's Theatres, Chicago; Columbia and Montauk Theatres, Brooklyn; Museum, Boston; California and Baldwin Theatres, San Francisco; New Century Theatre, St. Louis; Tabor Grand Opera House, Denver; Walnut Street Theatre, Philadelphia; Coates' Opera House, Kansas City; Euclid Avenue Opera House, Cleveland; Alvin Theatre, Pittsburg; New Creighton Theatre, Omaha; Talma Theatre, Providence; New Southern and Grand Opera House, Columbus; Valentine Theatre, Toledo; Lyceum Theatre, Cleveland; and Davidson's Theatre, Milwaukee, all of which are controlled by the parties of the first part or in which they are interested or from which they are in receipt of income for services rendered; also the Broad Street Theatre, Chestnut Street Theatre and Chestnut Street Opera House, Philadelphia; Academy of Music, Baltimore; Lyceum Theatre, Baltimore; Lafayette Square Opera House and Columbia Theatre, Washington, D. C., and Park Theatre, Philadelphia, all of which are controlled by the parties of the second part or in which they are interested or from which they are in receipt of income from services rendered; and also the New Masonic Theatre, Nashville; Grand Opera House, Memphis; Staub's Theatre, Knoxville; St. Charles Theatre and Academy of Music, New Orleans; Walnut Street Theatre, Philadelphia; Coates' Opera House, Kansas City; Euclid Avenue Opera House, Cleveland; Alvin Theatre, Pittsburg; New Creighton Theatre, Omaha; Talma Theatre, Providence; New Southern and Grand Opera House, Columbus; Valentine Theatre, Toledo; Lyceum Theatre, Cleveland, and Davidson's Theatre, Milwaukee, all of which are controlled by the parties of the third part or in which they are interested or from which they are in receipt of income for services rendered; and all other theatres or places of amusement which may be hereafter (during the continuance of this agreement) acquired by either of the parties of the first, second or third parts hereto, shall be booked with attractions in conjunction with each other; that is to say, **no attraction shall be booked in any of the said theatres or places of amusement (or in any which may be hereafter acquired as aforesaid) which will insist on playing an opposition theatre or place of amusement in any of the cities above named (or any which may hereafter come under this agreement) unless the party hereto having the theatre or place of amusement in said competitive point shall give his or their consent in writing to permit said attraction to play in the opposition theatre or place of amusement.**

THIRD: **The parties hereto mutually covenant and agree that so far as the attractions owned by them respectively are concerned (or in which they may hereafter, during the continuance of this agreement, become interested) they will play the same in the theatres or places of amusement hereinabove mentioned (or hereinafter to be included), or they will remain out of the cities in which said theatres or places of amusement are respectively located. It is hereby understood and agreed that the respective parties hereto can only play any of their attractions in any opposition theatre or place of amusement if they obtain the**

written consent of the party hereto having a theatre or place of amusement in said competitive point.

FOURTH: The parties hereto, in consideration aforesaid, also hereby respectively covenant and agree to and with each other **to pool the net profits and other income derived from the theatres or places of amusement specifically mentioned in this article, and none other,** and to divide the same in the manner hereinafter specified. **To the end aforesaid the parties of the first part contribute to the pool the net profits or other income derived from the following** theatres or places of amusement, to wit: Century Theatre, St. Louis; Tabor Grand Opera House, Denver; Walnut Street Theatre, Philadelphia; Coates' Opera House, Kansas City; Euclid Avenue Opera House, Cleveland; Alvin Theatre, Pittsburg; New Creighton Theatre, Omaha; Talma Theatre, Providence; New Southern Theatre and the Grand Opera House, Columbus; Valentine Theatre, Toledo; Lyceum Theatre, Cleveland; and Davidson's Theatre, Milwaukee. The parties of the second part contribute to the pool the net profits or other income derived from the following theatres or places of amusement, to wit: Lyceum Theatre, Baltimore; Lafayette Square Opera House and Columbia Theatre, Washington, D. C.; Park Theatre, Philadelphia. And the third parties contribute to said pool the net profits or other income derived from the following theatres or places of amusement, to wit: Walnut Street Theatre, Philadelphia; Coates' Opera House, Kansas City; Euclid Avenue Opera House and Lyceum Theatre, Cleveland; Alvin Theatre, Pittsburg; New Creighton Theatre, Omaha; Talma Theatre Providence; New Southern Theatre and Grand Opera House, Columbus; Valentine Theatre, Toledo, and Davidson's Theatre, Milwaukee. That the net profits or other income accruing or derived from the said above specified parts or shares, of which the parties of the first part shall receive one equal part or share thereof; the parties of the second part a like share, and the parties of the third part a like share; settlements to be made on the first day of July in each year, during the continuance of this agreement.

FIFTH: **No theatre or place of amusement shall be admitted under this agreement without the written consent of all the parties hereto.**

SIXTH: As regards all other theatres and places of amusement mentioned in Article Fourth hereof and included in said pool, each of the parties hereto bind themselves that they will respectively keep just and true books of account in respect to each of said theatres in which **there shall be entered all the receipts from each of the said theatres and places of amusement mentioned,** as well as all expenses of every kind and nature which may be incurred in their management, and true vouchers of all and every such expense shall be kept, which books and vouchers shall at all times be accessible to either and all the parties hereto.

SEVENTH: If, during the term of this agreement, any of the theatres or places of amusement herein mentioned (or any hereafter coming under this agreement) shall pass out of the control or interest of the parties now controlling the same respectively, from any cause whatever not the act, negligence or default, either directly, indirectly or collusively, of said such party or parties, or if said control and interest shall be lost by destruction of said theatres and places of amusement by fire or other casualty, such party or parties so losing such control and interest therein shall not be held accountable or responsible for such loss, but this agreement shall continue to operate upon the remaining theatres and places of amusement herein mentioned.

EIGHTH: It is agreed that Messrs. **Klaw and Erlanger, the parties of the third part, shall have charge of all the bookings of the theatres specified in Article Second above,** and that Messrs. Hayman and Frohman, the parties of the first part, shall have charge of the finances and of the profits and other income arising from the theatres mentioned in Article Fourth above; and that Messrs. Nixon and Zimmerman, the parties of the second part, shall be the traveling representatives under this agreement. That all and any expense incurred by either of the parties hereto in respect to the duties imposed upon either of them hereunder shall be paid out of the fund to be held by the parties of the first part upon the production of proper statements and vouchers, whenever possible, showing such expenditures; each party to advance the necessary expense which may be incurred by them until the first parties shall become possessed of funds; all such expenses to be included in the general expense account.

NINTH: Finally, it is expressly understood and agreed by all of the parties hereto, that nothing contained herein shall be construed to disturb or change the control which the respective parties hereto now have in the theatres and places of amusement specifically mentioned and described in Article Second hereof, **excepting so far as the arrangement herein provided for bookings may be concerned.**

IN WITNESS WHEREOF the said parties hereto, and to a triplicate hereof, have hereunto set their respective hands and seals the day and year first above written.

Signed and Delivered
in the Presence of

ALFRED RHEMSHOM.

AL. HAYMAN AND CHAS. FROHMAN,
NIXON AND ZIMMERMAN,
KLAW AND ERLANGER.

Q. Now, Mr. Klaw, what theatres do you operate in the city of New York. A. The Knickerbocker Theatre.

Q. What other theatres are controlled and managed by your associates in the pool? A. The Knickerbocker is the only one in which we are all interested.

Q. Are any of the members of your pool connected with any other theatres in the city of New York? A. Well, yes.

Q. State what they are? A. Mr. Frohman is interested in the Garden Theatre, the Empire Theatre and the Garrick Theatre, but that is not what we call "syndicate theatres." We have no interest in them.

Q. Do you book them? A. No, sir.

Q. Nothing whatever to do with them? A. Well, if you will think a moment, Mr. Frohman's own productions occupy most of the time

Q. Are you interested in Hoyt's? [Objection; immaterial.]

Defendant's counsel says he intends to show, by virtue of these various theatres in which they are interested, that they have perfected a Theatrical Trust in the United States

Complainant's counsel says there is no crime in the formation of a trust.

Q. Let us see what we see here (reading): "By virtue of this trust public taste will be corrupted until a public outburst," etc.

The Court:

The justification must be as broad as the libel.

Defendant's counsel says that he intends to show that this criticism arose from good faith, because they were an improper combine.

The Court:

The justification must be as broad as the libel.

By Mr. Kling:

Q. Now, what theatres do you control in Chicago as a pool? [Objection as immaterial to this investigation; overruled.] A. Columbia Theatre, Hooley's and McVicker's until the end of the present season.

Q. How many theatres in Chicago? Are these theatres in Chicago substantially the good theatres in Chicago, are they the first-class theatres? [Objection; objection sustained. Exception.]

Q. Are there any theatres in Chicago, other than those you have named, that are known as first-class theatres? [Objection; sustained; exception.]

Q. What theatres do you control in the city of Philadelphia? A. The Chestnut Street Theatre, Chestnut Street Opera House, and the Broad Street Theatre. We also control the Walnut Street Theatre and the People's, popular price houses.

Q. Are there any theatres in Philadelphia other than those? [Objection; sustained; exception.]

Q. What theatres do you control in New Orleans? A. The St. Charles Theatre and the Academy of Music.

Q. Are there any other theatres in New Orleans? A. Are you speaking now of the syndicate or not—or in any way?

Q. Any way? A. The St. Charles and Academy.

Q. Are there any other theatres in New Orleans? [Objection; sustained; exception.]

Q. What theatres do you control in Boston? A. The Boston Museum and the Hollis Street. I could furnish you a list if you want. The Hollis Street Theatre and the Museum.

Q. Are there any other theatres in Boston other than those which you control? [Objection; sustained; exception.]

Q. What theatres do you control in Brooklyn? A. The Montauk and Columbia.

Q. Are there any other theatres in Brooklyn other than those? [Objection; sustained; exception.]

Q. In Baltimore how many theatres are there that you know of? [Objection as immaterial; overruled.] A. In Baltimore? I would have to think a moment. Ford's and the Academy of Music. I am trying to think. The Lyceum Theatre, and may be one or two vaudeville houses, but I am not positive about that.

Q. How many do you control? A. We control Ford's and the Academy of Music.

Q. Are they the important theatres of that city? [Objection; overruled.] A. We think so, or we would not have anything to do with them.

Q. Then those are the only leading theatres in Baltimore? A. We think so.

Q. Now in Washington what theatres are there that you control? A. The Lafayette Square Opera House and the National Theatre.

Q. Are they the main theatres there, Mr. Klaw? [Objection; overruled.] A. I think they are.

Q. Are they the main theatres in that city as controlled by you, and known as the leading theatres? [Objection immaterial; sustained; exception.]

Q. Now in St. Louis how many theatres are there controlled by your pool? A. There are two; the Century and Olympic.

Q. Are there any others in that city? A. Oh, yes, sir.

Q. Many theatres of position? [Objection; sustained.]

Q. In Pittsburg how many theatres do your pool control? A. The Duquesne and the Alvin.

Q. Now has your pool or syndicate any interest in Wallack's Theatre in this city? A. No, sir.

Q. Have you an interest in Wallack's? A. No, sir.

Q. Do you book it? [Objection; sustained.]

Q. Have you any interest in the Harlem Theatre, either in booking it or in any way controlling it? [Objection; sustained.]

Q. Have you in the Columbus Theatre? [Objection; sustained; exception.]

Q. Let us go to Detroit. Have you any interest in the Empire Theatre, or your pool? [Objection; objection withdrawn.] A. Yes, sir.

Q. What other theatres in Detroit? A. The Lyceum.

Q. Are there any other theatres in Detroit? A. No other first class now, because the Detroit Opera House burned down recently.

Q. Now in Toronto. Do you control all the theatres in that city? [Objection as immaterial.]

Q. Under your pool? [Same objection.]

The Court:

You can ask the witness, for the purpose of Exhibit 6, whether there are any other theatres in the towns mentioned by that agreement that they do not control.

By Mr. Kling:

Q. Are there any other theatres than the Empire and Alvin in the city of Detroit? A. Not just now, because one has recently burned.

Q. Are there any other theatres than the Grand Opera House and the Princess Theatre in Toronto? A. I don't think there are, but I won't be positive.

Q. And you control these two? A. Yes, sir.

Q. We will go to Buffalo. You control the Star Theatre? A. We do the booking of the Star Theatre.

Q. That is substantially the same thing? A. No, sir.

Q. What theatres do you control in Buffalo. A. We don't control any theatre in Buffalo. We book for the Star.

Q. Do you book for any other? A. No, sir.

Q. Is there any other first-class theatre in Buffalo than the Star? [Objection; sustained.]

Q. Is there any other first-class theatre than the Star Theatre in Buffalo? [Same objection; sustained; exception.]

Q. Now in Brooklyn, are the Amphion Theatre, the Gayety Theatre and the Grand Opera House mentioned in your agreement? A. I don't think they are.

Q. Have you an interest in Wallack's? A. No.

Q. Do you control them? A. We do.

Q. Are there any others in that city? [Objection; sustained; exception.]

Q. Now in Kansas City, what theatres do you control under your agreement? A. Coates' Opera House

Q. Is there any other theatre there, Mr. Klaw? [Objection; overruled.] A. Yes.

Q. Any first-class theatre? [Objection; sustained; exception.]

Q. What theatres mentioned in your agreement do you control in Denver? A. I should have to look at the agreement to tell you that. I don't know whether the theatres came in before or after that agreement.

Q. I have a list of the Tabor Grand Opera House and the Broadway? A. That is right.

Q. Are there any others that you control? A. No.

Q. Are there any others there? [Objection; question allowed.] A. I don't know. I don't know whether there are or not.

Q. Are there any which you know of? A. Which are you asking me about now?

Q. Denver? A. I don't know whether there are any other theatres there.

Q. Now in Washington? A. Yes, there are other theatres in Washington.

Q. At Salt Lake City what theatres are mentioned in your agreement? I can probably aid you. Have you got the Salt Lake City Theatre? A. We book for it, but we don't control it.

Q. How about Columbus, Ohio? What theatres have you there? A. The New Southern and the Grand Opera House.

Q. What theatres do you control in Pittsburg? A. I have mentioned that.

Q. Now in Cleveland do you control any theatres, and what are they? A. The Euclid Avenue Opera House and the Lyceum Theatre.

Q. Are there any other first-class theatres in that city? [Objection; sustained; exception.]

Q. In Toledo what do you control? A. The Valentine.

Q. Is there any other theatre in the city than the Valentine that you know of? [Objection; overruled.] A. I think there is. I am not sure about that. The Valentine is the only first-class theatre

Q. How about St. Louis—what theatre have you got there? A. I have answered that.

Q. About Omaha, Mr. Klaw? A. The Boyd Theatre in Omaha. The New Creighton, I think, is a stock company.

Q. What theatres do you control in Cincinnati? A. The Grand Opera House.

Q. Is there such a theatre there as the Walnut Street? A. Yes, sir.

Q. Is that controlled by your pool? A. No, sir.

Q. Which is the first class theatre there? A. We think the Grand Opera House is.

Q. How about Louisville? A. We book for McCauley's Theatre.

Q. Is there any other first-class theatre in that city that you know of? [Objection; sustained.]

Q. Do you know of any other theatre in that city? [Same objection; sustained; exception.]

Q. What theatres are there in Providence, R. I.? A. There are Keith's Theatre, the Providence Opera House, and there is one other, I think; I won't be positive.

Q. Which is the first-class theatre there? [Same objection; sustained.]

Q. What theatre do you consider first-class? A. The Providence Opera House.

Q. Is that the leading theatre there? [Same objection; exception.]

Q. Is it a first-class theatre? [Same objection; exception.]

Q. Now at Memphis what theatres are there? A. The Lyceum and the Grand Opera House.

Q. Which do you control, or your pool? A. The Grand Opera House.

Q. At Nashville? A. The Masonic Temple.

Q. At Minneapolis? A. The Metropolitan Opera House.

Q. Any other theatres in that city? [Same objection; sustained; exception.]

Q. Now at St. Paul? A. Metropolitan Opera House.

Q. Any other theatres in that city? [Same objection; sustained; exception.]

Q. Indianapolis—what theatres are there there? [Same objection; sustained.]

Q. What theatres do you control? A. English's Opera House.

Q. Is that a first-class theatre? [Objection; sustained.]

Q. Is there any other place for a first-class company to play than at the English Opera House? [Objection; sustained; exception.]

Q. At Atlanta—what theatres are there controlled by your pool? A. The Grand Opera House is booked by Klaw and Erlanger. It is not controlled by the pool.

Q. How about the Columbia Theatre? A. The Columbia Theatre is not run regular there.

Q. Is the Grand Opera House the only theatre in that city that is run regularly? [Objection; immaterial; sustained; exception.]

Q. Now in Newark—what theatres? A. The Newark Theatre.

Q. How many theatres are there in Newark? [Same objection; immaterial; sustained; exception.]

Q. You do book independent of these theatres which you lease, do you not? A. Yes; some of those which I have mentioned we only book for.

Q. Do you book companies independent of those that you hold the leases of the theatres? A. Yes; those I have mentioned we only book for.

Q. Now, then, you receive a compensation from these companies, from managers and owners of theatres, for booking, do you not? [Objection; sustained; exception.]

Q. Do you receive a compensation from the owners of these theatres independent of the managers who desire to place these companies in these theatres? [Objection; sustained; exception.]

Q. What companies do Klaw and Erlanger control and operate? [Objection; sustained; exception.]

Q. Do you know what companies Mr. Frohman controls? A. I do not.

Q. Do you know what Nirdlinger and Zimmerman control? A. I do not.

Q. Do you know what Mr. Hayman is interested in, in the firms or companies? A. No, sir.

Q. Do you know Mr. Mann? A. Which Mr. Mann, Mr. Kling?

Q. Is there a person in your employ by the name of Mann? A. Harry Mann; yes, sir. He is manager of the Knickerbocker Theatre.

Q. Who is the proprietor of that theatre? A. You know what we mean by a manager; what we call an active manager. The word "manager" in the theatrical business is a very elastic one. He is what we call the local man; he is there.

Q. Who is the proprietor of that theatre, as far as you know? A. The lessees of the Knickerbocker Theatre are Al. Hayman and Nixon and Zimmerman.

Q. Will you tell me what relation Mr. Mann is to Mr. Hayman? Yes, sir; his brother.

Q. How is that? Mr. Hayman's name is Hayman, and Mr. Mann is his brother, and is called Mann? [Objection; sustained; exception.]

Q. How long have you known Mr. Hayman? A. I should say six or seven years.

Q. Did you know where he originally came from? [Objection; sustained.]

Q. Is there any company able to perform in any of these cities where you are sole lessees and controllers, except by your acquiescence? [Objection, no such situation having been disclosed; sustained; exception.]

Q. Did you ever call upon Mr. Fiske in regard to desiring the support of THE MIRROR? [Objection; immaterial; overruled.] A. I never called upon him.

Q. At any time within the past year and a half? A. No, sir.

Q. Did you, preceding that, at any time call upon him in connection with getting the support of his paper? [Objection; sustained.] A. No; I have not spoken to Mr. Fiske for eight years.

Q. What was your original occupation before you entered into the theatrical business, Mr. Klaw? A. I was a journalist and law student. I graduated at law, but I never followed it more than a few miles.

Q. Did you ever call upon Mr. Fiske and tell him that you desired the support of THE MIRROR in any of your enterprises? [Objection.]

The Court:

I will let him answer yes or no. A. I have not spoken to Mr. Fiske in over eight years.

Q. Did you ever speak with him in regard to having the support of THE MIRROR? A. I don't remember ever having such a conversation with him.

[Defendant's counsel here suspends Mr Klaw's examination for the present.]

Charles Frohman, called as a witness, being duly sworn, testified as follows:

Cross-Examination by Mr. Kling:

Q. Where do you reside? A. Waldorf.

Q. You are one of the persons mentioned in connection with this pool here, are you not? A. Yes, sir.

Q. How long have you been in the theatrical business? A. About twenty years.

Q. And what theatre do you control, independent of the pool? [Objection as immaterial; sustained; exception.]

Q. When did you first enter into the theatrical profession? [Objection as immaterial; overruled.] A. Twenty years ago.

Q. What business were you engaged in before you went into the theatrical business? [Objection; overruled.] A. New York *Tribune* and *Daily Graphic*.

Q. What business were you in before that? A. That was my first business.

Q. What was the character of the theatrical business, or kind, that you went into when you did first go into it? [Objection as immaterial; overruled.] A. I traveled as advance agent for Mr. John Dillon.

Q. Were you connected with any minstrel troupe? [Objection as immaterial, irrelevant; overruled.] A. Yes, sir.

Q. What was the name of it? A. I was connected with Callendar's Georgia Minstrels.

Q. Was that the first one? A. And with Haverly's Mastodon Minstrels.

Q. Were those the first ones? A. They were the first.

Q. What year was that in? [Objection; overruled.] A. I absolutely could not give the date.

Q. About when? A. I should say perhaps some thirteen, fourteen or fifteen years ago—twenty years ago. About twenty. I cannot remember.

Q. About when? A. I cannot remember.

Q. Did you then go into business for yourself? A. I then joined the Madison Square Theatre, in New York.

Q. Did you ever fail at any time preceding that entering into the Madison Square, in business? [Objection as immaterial, irrelevant; sustained; exception.]

Q. Did you at any time fail in business? [Objection; sustained; exception.]

Q. Are you one of the controlling members of this trust or pool? [Objection; sustained.]

Q. I will ask you independent of that; are you the general manager of this trust or pool? [Objection; sustained; exception.]

Q. Did you ever visit Portland, Oregon? [Same objection; question allowed.] A. Yes, sir.

Q. Did you ever have any trouble at Portland, Oregon? [Same objection; question allowed.] At any hotel in that city? A. Financial trouble?

Q. Any kind of trouble? A. None that I remember.

Q. Are you sure about that? A. I don't remember any trouble outside of financial trouble.

Q. Did you have any financial trouble there? A. Yes.

Q. In connection with this pool or trust, or independent of that, did you have any lithographic work done, Mr. Frohman? [Objection; sustained; exception.]

Q. Did you receive a rebate privately for lithographic work done? [Objection; sustained; exception.]

Q. Now in regard to these companies that you controlled—were many of them formed under the terms of this pool or trust? [Objection as immaterial; sustained; exception.]

Q. Did you control the Empire Theatre? [Objection as immaterial; sustained; exception.]

Q. Is the Empire Theatre one of the theatres mentioned in this pool? A. No, sir.

Q. You control it independently of the pool? [Objection; overruled.] A. Yes, sir; independent.

Q. Did you play Under the Red Robe at your theatre? [Objection as immaterial; sustained.]

By Mr. Kling:

I intend to show that this witness, while the manager or proprietor of this theatre, or lessee of it, has represented to the public that a certain company was playing for so many nights at this theatre, and deliberately misrepresented to the public that fact for the purpose of inducing people to go to see this company, which was not the same company, for the purpose of deceiving and defrauding.

The Court:

That is not in answer to the libel set forth in this complaint.

By Mr. Kling:

Q. Did you play Under the Red Robe at that theatre? A. Yes, sir.

Q. Did you have charge of the advertising throughout the country? [Objection; sustained.]

Q. Did you know of the advertising? [Objection; sustained.]

Q. Will you tell me how long that the company Under the Red Robe played at the Empire Theatre? [Objection as immaterial; overruled.] A. Nearly seven months.

Q. How long? A. Nearly seven months

Q. How many nights, approximately? [Objection; overruled.] A. I don't know.

Q. Approximately? A. Perhaps——

Q. I mean from the time it began? A. Something over two hundred, I should say.

Q. Over two hundred nights? A. Yes.

Q. Did your company play in Detroit, if you recollect, in December, 1897? A. I don't know. One of them may have played. They played all over the United States.

Q. Were these advertisements in the various papers throughout the country paid for by you? A. No, sir.

Q. Who were they paid for by? [Objection as immaterial; sustained.]

Q. Who furnished the copy by which these advertisements were placed in the various papers where they played? [Objection; sustained; exception.]

Q. Now, in the Detroit *Tribune* of December 30th, 1897, appeared the following: [Objection to reading what appeared; it is not in evidence; objection overruled.] "Charles Frohman presents the brilliant romance Under the Red Robe, adapted by Edward Rose from the novel by Stanley Weyman, 300 nights in New York." Had that company of yours been playing 300 nights in New York when that advertisement appeared in the Detroit paper? [Objection; sustained.]

Q. Did the manager place that advertisement in the Detroit *Tribune*? [Objection; no ruling.] A. No, sir.

Q. Who did? [Objection; sustained.]

Q. Your manager did not? A. No, sir.

Q. Who put it in the *Tribune*? [Objection.] A. Write to Detroit.

Q. Do you know who put it in? A. I do not.

Q. Was it not put in by the manager of the theatre at that place? A. I don't know.

Q. Who provided the copy by reason of which that advertisement was placed in the Detroit paper? A. I could not say.

Q. Who prepares that copy? A. I don't know.

Q. Can you give us any information on the subject? [Objection; sustained.]

Q. I will ask you this question: Do you mean to tell us that you don't know who prepares the copy by reason of which those advertisements are placed in the various papers throughout the Union where your companies play? [Objection.]

Q. I shall press that question.

The Court:

You referred to but one, and he said he did not know that.

By Mr. Kling:

Q. Now, in the Boston *Journal* of November 9, 1897, appears the words "Under the Red Robe, which ran more than three hundred nights in New York." At that time had the play run for three hundred nights in New York? [Objection, there being no evidence that the advertisement appeared in that paper; sustained.]

Q. Do you know whether any advertisement appeared in the Boston paper to that effect? [Objection as immaterial; overruled.] A. I do not.

Q. Did you ever know of any advertisement in regard to any of your companies appearing in any of the papers outside of the city of New York? [Objection as immaterial; overruled.] A. I know that advertisements constantly appear.

Q. By reason of your direction? [Objection, immaterial; sustained.]

Q. Do you know anything about the nature of your advertisement that appeared throughout the country where your companies played? [Objection; overruled.] A. Yes; the nature of the advertisements are to advertisement that they are my companies, which is the trade-mark and the endorsement of good results in those plays.

Q. Now, I call your attention to an article in the Boston *Post*. [Objection.]

Q. Wait a moment. Let me get my question in. The Boston *Post* of November 12, 1898, and by which it appears Under the Red Robe ran more than three hundred nights in New York? Do you know whether that was true? [Objection, no evidence it appeared; second place, no evidence whether it is true or not; third place, no evidence that Mr. Frohman was connected with it; sustained.]

Q. You know that your company played there in November, 1897? A. I know they played there; I don't know the dates.

Q. You know there had been an advertisement made in behalf of that company to the newspapers there, did you not? [Objection; overruled.] A. I knew that there certainly would be advertisements.

The Court:

Did you know of your own knowledge whether there were? A. No; there should have been.

By Mr. Kling:

Q. Who prepared the copy for publication in Boston? [Objection as immaterial; overruled.] A. I did not.

Q. Was it under your direction in Boston? A. All announcements are under my direction—that is, all announcements of my companies and their names.

The matter for those advertisements was never furnished by me or by my direction.

Q. Did you direct the announcement to be made in the various States or cities throughout the United States that that company in Under the Red Robe had played three hundred nights consecutively in the city of New York? [Objection as immaterial; overruled.] A. I did not.

Q. Did you know anything about it? [Objection as immaterial; sustained; exception.]

Q. Did you ever ascertain that fact that that publication had taken place in any paper? [Objection as immaterial; no ruling.]

Q. Did you ascertain the fact that such publication had been made? [Objection as immaterial; sustained.]

The Court:

I will let him show that it was not done by his direction or knowledge.

By Mr. Kling:

Q. Was your attention called to such a publication at any time during the publication, or before the publication, or during the time that the play was in Boston, or wherever it was? [Objection; no ruling.]

Q. Was your attention called before or during any publication in the city of Boston, such as I have read to you? [Objection; overruled.] A. It was not.

Q. You never knew anything about it? [Objection; sustained.]

Q. Did you know of any such advertisements being called to your attention anywhere else than in the city of Boston either before or during the publication? [Objection; overruled.] A. I did not.

Q. Did you ever know before or during any advertisement as to its character as it appeared in any paper in any city in the United States, having reference to your company, either before or during its—— [Objection; sustained.]

Q. Who had charge of the advertising of your company in Washington? [Objection.]

The Court:

You may ask him whether it was done by his direction or not, or with his knowledge in any place.

By Mr. Kling:

Q. Can you tell me whether you know of any of your advertisements, either before or during the time they were published in Washington, when your company was playing there, to the effect that Under the Red Robe had played for three hundred nights in New York City? A. I did not.

Q. You never heard it before or during the time the advertisement appeared in the paper?

[Objection; sustained.]

Q. Now, in regard to your companies—did you ever send out what was known as Company No. 2 or Company No 3? [Objection; sustained.]

Q. Upon the representation that it was the original company? [Same objection.] A. I would like to answer that. I did not.

Q. Did you present the company with Secret Service in Washington? A. Yes, sir.

Q. Do you recollect having an advertisement that it would be the same company and the production from New York and London? [Objection; question withdrawn.]

Q. I call your attention to this: Did you have a comedy known as Never Again? A. Yes, sir.

Q. Did you know of that company playing in Buffalo in October, 1897? A. I don't know whether they played in Buffalo or not.

Q. Were you ever informed of that? A. I presume they did play in Buffalo. I should have to look over my tours.

Q. Will you look at this [referring] and see if that will refresh your recollection? A. They played in Buffalo on October 11th.

Q. Did you know that there had been an advertisement in the Buffalo *News* on October 10, in which you said that the comedy of Never Again would be performed with exactly the same cast, scenery and appointments seen during its six months' run at the Garrick Theatre, New York? A. No, sir.

Q. Did the same company that you had at the Garrick Theatre in New York ever play in Buffalo at any time? [Objection as immaterial; overruled.] Not answered.

Q. Was it the same company that you had at the Garrick Theatre in New York, at Buffalo? A. I don't know which company played there. I would have to refer to my books.

Q. Was there more than one company playing in the comedy Never Again? A. Yes, sir; two companies

Q. Did the original company ever play in Buffalo? A. Yes, sir

Q. When? A. The piece was originally produced in Buffalo three or four months ago.

Q. After they left the Garrick Theatre? A. After they left the Garrick Theatre it was then termed the Garrick Theatre Company. There may have been one or two changes in the cast, which usually come up.

Q. Was it exactly the same cast? A. No, it was not. It could not have been

Q. Now, was a Miss Hampton playing in one of your companies? A. Yes, sir.

Q. Did you advertise her as playing in the United States during 1896 and '7? [Objection; sustained.]

The Court:

I will adjourn this examination till March 17th, 1898, at 10 A. M.

Mr. Frohman's examination closed.

CITY MAGISTRATES' COURT.—FIRST DIVISION, SECOND DISTRICT.

Before HON. CHARLES E. SIMMS, JR., *City Magistrate.*

NEW YORK, March 18, 1898.

The People, on the Complaint of MARC KLAW, vs. HARRISON GREY FISKE.	*Offense Charged:* Criminal Libel.

ADJOURNED EXAMINATION.

Al. Hayman, recalled.

Cross Examination by Mr. Kling:

Q. How long have you been in the theatrical business? A. Over twenty-five years

Q. Where did you first enter into the theatrical business? A. In New York city, sir.

Q. Were you born in this country? A. Yes, sir.

Q. Were you ever engaged in business in Australia? A. Yes, sir.

Q. Where? A. Melbourne and Sydney, sir.

Q. You have read this alleged libel, have you not? A. Yes, sir.

Q. Talked it over with your associates in this pool? A. Yes, sir.

Q. Many times? A. No, sir.

Q. How many times have you talked over this alleged libel with your associates in this pool? [Objection as immaterial; overruled.] A. Well——

Q. About how many times? A. I think twice.

Q. You read the affidavit of Mr. Klaw? A. I did not, sir.

Q. Did you know what is in it? A. I do not, sir.

Q. I call your attention to a part of the affidavit of Mr. Klaw, one of your associates in this pool, in which he said that the libel set forth did "tend to injure the said partnership and association of persons in their business, and which said false, scandalous, malicious, and defamatory libel is as follows:" And you say you read it? A. The libel—yes, sir.

Q. I again call your attention to this alleged libel and read you the first paragraph of it, in which it says that "Water cannot rise higher than its source." Was that portion of the alleged libel spoken of between you and your associates? [Objection as immaterial; overruled.] A. I think the entire libel was spoken of.

Q. Then this particular sentence which I have read to you, as contained in this alleged libel, was spoken of between you and your associates? A. Not particularly that sentence.

Q. You say you read it? A. I read the entire article.

Q. Did you regard that sentence which I have read to you in this alleged libel, which says "Water cannot rise higher than its source," as being untrue and malicious, and tending to the injury of your firm? A. I regard the entire article——

Mr. Leventritt: Are you going to be governed by his opinion of what was or was not libelous, or whether they came to the conclusion——

The Court: The witness was called by you, Mr. Leventritt, and he is entitled to find out just what this witness regards as libelous, so that he may answer it.

A. I regard the entire article as being outrageous.

[Defendant's counsel moves to strike the last answer out as not being responsive to the question. Motion granted. Complainant's counsel objects to striking the answer out.]

By Mr. Kling:

Q. Now, I want you to answer my question and tell me whether those words in this alleged libelous article, which say that "Water cannot rise higher than its source," were regarded by you as untrue? A. I regard the entire libel as being outrageous.

[Defendant's counsel moves to strike out last answer; motion allowed.]

By Mr. Leventritt:

The idea is this: The witness has a perfect right to say that the entire article is libelous, but Mr. Kling has no right to pick out any particular phrase or sentence, and ask whether that is libelous.

The Court: It seems to me on cross-examination he can set forth what part he considers libelous. I shall admit the question.

By Mr. Kling:

Q. Were those words in this article which I have read to you, which say that "Water cannot rise higher than its source," did you understand that those words were untrue? A. Taken with the rest of the article, yes, sir. [Defendant's counsel moves to strike out last answer. The Court grants the motion on the ground that it has already been answered.]

By Mr. Kling:

I shall ask your Honor to rule that this witness shall give a responsive answer to my questions.

The Court so instructs the witness.

Defendant's counsel asks the Court to instruct the witness to answer yes or no to the question he puts.

The Court so instructs the witness.

Q. Were the words in this alleged libel that "Water cannot rise higher than its source," true? A. Taken with the rest of the article——

[Defendant's counsel moves to strike out. No ruling.] A. [Remainder of last answer.] No, sir.

Q. Then these words that "Water cannot rise higher than its source," you admit, are not false or untrue? [Objection on the ground that the question has already been answered; sustained; exception on the ground that the Judge has refused defendant's counsel the privilege of getting a responsive answer from the witness to a question which calls for yes or no. Exception granted.]

By Mr. Kling:

Q. When you read this libel, or talked it over with your associates, did they say to you that the words in this alleged libel that "Water cannot rise higher than its source," tended to the injury of your firm? [Objection; overruled.] A. I don't remember.

Q. Did you think that those words in themselves, as I have read them to you, tended to injure your position as a theatrical manager in the city of New York? [Objection on grounds that the question has already been answered; overruled.] A. I never gave it any thought at all.

Q. You never gave it any thought? A. No, sir.

Q. This alleged libel further uses these words: "A thorn bush does not bear grapes, and there are no figs on thistle stalks." Did you read those lines in that libel? A. Yes, sir.

Q. Did you think that those words tended to injure your position as a theatrical manager in the city of New York. [Same objection.]

The Court: Answer yes or no, if you can. A. I cannot answer yes or no.

By Mr. Kling:

Q. Can you give me any other answer to that question than that which you have given? A. Taken with the whole of the article, I should say yes.

Q. But independent of anything else, did those words tend to your prejudice as a theatrical manager in the city of New York? [Objection, same grounds; overruled.] A. I cannot answer yes or no.

Q. Did you read those words? A. Yes, sir.

Q. Having read those words, you are unable to say whether they of themselves tend, in your mind, to the prejudice of yourself or your associates: is that it? A. I read it in conjunction with the entire article.

Q. But independent of anything else, can you give me any other answer to my question? A. I cannot.

Q. This article further said: "What, then, should be expected of a band of adventurers of inferior origin, of no breeding, and utterly without artistic taste, who by the devices that achieve a corner in pork, or cattle, or corn, have seized upon the theatres of this country and are determined to reduce it for revenue to the level of a sweat shop." Did you understand in that language what was meant by the words "artistic taste?" A. I cannot say that I did.

Q. Did you regard yourself as a theatrical manager possessing theatrical taste? A. I don't wish to place any false value upon my services or ability.

Q. Did you regard yourself as a man having artistic taste? A. My record stands

Q. I don't know anything about your record; cannot you tell me the fact? A. I am modest.

Q. Can't you waive your modesty to tell me the fact?

Mr Leventritt: His opinion of his own merit and work as displaying that for an artistic taste? Is that going to assist you in determining——

Mr. Kling: I am going to prove the truthfulness of the alleged libel out of his own mouth.

The Court: I shall have to sustain the objection.

Defendant's counsel says he desires to show by one of the complainants that the statements contained in the alleged libel are true, and that the witness has no artistic taste. The Court declines to allow him to show it by the witness, and he takes an exception.

The Court states that that is not the object of the question; it is immaterial, irrelevant, and does not tend to show what the counsel claims, and does not go to the gist of the libel to prove justification.

By Mr. Kling:

Q. I again read from this alleged libel in which the words are used that these complainants are persons "without artistic taste." Did those words——

The Court: No, not persons without artistic taste.

By Mr. Kling:

That these persons are "utterly without artistic taste." Who did you speak with in regard to those words: "Utterly without artistic taste," in connection with this pool?

Objection to taking a disjointed sentence in the libel and picking out the words that the counsel has used. The words that the counsel has used are connected with this language: "Band of adventurers of inferior origin, of no breeding, and utterly without artistic taste."

The Court: It is one continuous sentence, and you must connect it.

By Mr. Kling:

I am going to.

Q. Whom did you speak with of your associates in the pool, in connection with those words? [Objection on the ground that the picking out of words which in one sentence are associated with other words which are clearly libelous should not be permitted. Question allowed.] A. With all of them.

Q. Were those words a topic of discussion between you, that none of you had artistic taste? [Objection; overruled.] A. I don't remember.

Q. You say you are familiar with the drama? A. I did not say anything of the sort.

Q. Are you familiar with the drama? A. Somewhat, sir.

Q. Are you familiar with modern drama? A. Somewhat.

Q. When was it produced—modern drama—as far as you know? [Objection; sustained; exception.]

Q. Do you know when ancient drama was? [Objection; sustained.]

Q. Do you know what dramatic art is? [Objection; sustained; exception.]

Q. Can you give us any idea as to what the words mean? [Objection; sustained; exception.]

Defendant's counsel says he offers to show by this line of examination that the witness has no knowledge of dramatic art, that he has no artistic taste, and that his testimony will show that the alleged libel is true.

The Court: If you can show that he has no artistic taste you can do so; that this witness, together with the other complainants, are a band of adventurers of inferior origin, of no breeding, and utterly without artistic taste.

By Mr. Kling:

Q. What do you understand by the word "artistic taste," as alleged in the libel? [Objection; overruled.] A. I decline to answer.

Defendant's counsel moves to strike out all the witness's direct examination.

The Court says he shall have to do it if the witness declines to answer.

Defendant's counsel withdraws motion for the moment.

The Court allows motion to be withdrawn.

Q. What did you understand in this alleged libel which uses the words "a band of adventurers?" Will you tell us what you understood those words to mean? [Objection as immaterial; overruled.] A. A party of men that combine to prey upon the public.

Q. How do you mean prey upon the public? What do you mean by the word "prey?" What do you mean by that word as given in your last answer? A. A man that is totally irresponsible; a man that is a rascal; a man who stands in a false position before the public, an adventurer.

Q. Did you discuss that definition with your associates? A. I don't remember.

Q. Was that your own definition, independent of any discussion with your associates? [Objection; sustained; exception.]

Q. Did you ever try to ascertain what the definition of it was in any dictionary? [Objection; sustained; exception.]

Q. These words in this alleged libel as follows: "Who by the devices that achieve a corner in pork, or cattle, or corn, have seized upon the theatre of this country:" Will you tell us what you understood those words to mean? [Objection as immaterial; overruled.] A. I understood that to mean that we had wrongfully taken possession of the theatres throughout the United States.

Q. Did you understand that you had been charged with having obtained possession of theatres in some of the cities of the United States, and sole control of them? A. I inferred as much.

Q. Did you not know the fact to be that you have sole control of theatres in various cities of the United States, you and the pool with which you are connected? A. I know that we are——

Q. Answer my question, yes or no? [Objection.]

The Court: He can answer the question.

Defendant's counsel says that it is manifest that when a witness is not answering the question it is elementary that you can interrupt him; that he wants the witness to answer yes or no.

By Mr. Leventritt:

I want the witness instructed that he can answer the question as he sees fit

The Court: Not when the answer, yes or no, is called for. I have ruled upon that two or three times, and I am going to adhere to that ruling. I will direct Mr. Kling not to interrupt the witness in the midst of his answer.

By Mr. Kling:

I shall insist, as a lawyer, that if the question calls for yes or no, and he answers any more, I shall object.

The Court: That is right.

A. (To the last question). Yes.

Q. And you know that by reason of that fact that no manager not connected with your pool, or star not booked with your syndicate, could play in those theatres without your consent? [Objection; overruled.] A. I don't know that.

Q. Do you mean to be understood as testifying that a person who does not connect himself with your pool, either as a "star" or manager, actor or actress, can play in any city in the Union where you control the theatres without your consent? Don't you know that from the fact that you signed such an agreement? A. Your honor, it is impossible to answer the question. The way he gives it, it is ridiculous.

The Court: You must answer the question.

A. Where I own and control theatres, absolutely not.

Q. And does that also apply to the pool? A. No, sir.

Q. Do you mean to say the same answer applies to those theatres owned by the pool? A. I don't mean anything at all

Q. Is it not a fact, where the trust or pool with which you are connected controls the cities in several States of the Union, that no manager or "star" not connected with your pool can play in those theatres? A. There is not a city in the United States where we control these theatres that has not got an opposition theatre against us.

Q. But I am talking of those theatres where you control? A. Where I control a theatre I reserve the right of the tailor, to sell my clothing to whom I please.

Q. You have already told us that in many cities of the Union you control all the leading theatres in those cities? A. I have not.

Q. But is it not a fact that you do? A. No, sir.

Q. Don't you control the theatres in the city of New York? A. No, sir.

Q. The leading theatres? A. Absolutely nothing to do with them.

Q. Do you control the leading theatres in the city of Philadelphia? That is, in connection with your pool? A. Absolutely nothing to do with them, sir.

Q. Your pool has not? A. Has one theatre in Philadelphia, sir.

Q. That is all? A. That is all, sir; individual theatres over there.

Q. Are the other theatres in any way connected with the pool? A. They are personal enterprises and can do as they please.

Q. Are they in the question of booking companies, connected with your pool? A. They can book what they please.

Q. Not connected with your pool? A. I decline to answer.

Q. Now with regard to Cleveland, are not all of the first-class theatres controlled by your pool? A. I don't know what you mean by first-class theatres

Q. Don't your pool control the only theatre in that city? A. No, sir.

Q. Don't your pool control the only first-class theatre in that city? A. I don't know what you mean

Q. As you understand it? A. I don't know what you mean by first-class theatres.

Q. Do you control any theatre in the city of Cleveland? A. Yes, sir

Q. What is the name? A. Euclid Avenue Opera House.

Q. Is not that regarded by you as one of the best theatres there? A. We regard all of ours the best

Q. And that is one of them? A. That is one of them.

Q. And is that not regarded as the best, by you? A. Regarded by me as the best.

Q. Do you control any of the other theatres there? A. We book for the Lyceum Theatre.

Q. Are there any other theatres there? A. Yes, sir.

Q. As good? A. Yes, sir.

Q. What other theatres are there that you do not control? A. The Cleveland Theatre

Q. You have not answered my question Answer my question? A. I don't know, sir.

Q. You book for, then, really the two theatres which you regard as the main theatres in that city? A. We do

Q. And no "star" or manager or no company can play in those theatres without your consent or your pool, can they? A. Yes, they could play if the manager of the theatre desired it.

Q. In connection with the pool? A. I don't know what you mean by pool.

Q. I am talking of this trust? A. I don't know what you mean by trust.

Q. I call your attention to the following agreement made between the complainants in this proceeding, which contains the following clause——

The Court: Call his attention to Exhibit 1. Do not refer to it as you have been.

Q. I call your attention to Exhibit 1. This Exhibit 1 has an agreement signed by the complainants, which reads as follows: "The parties of the first, second and third parts hereto shall book attractions in conjunction with each other; that is to say, no attraction shall be booked in any of the said theatres or places of amusement (or in any which may hereafter acquired as aforesaid) which will insist on playing in opposition theatres or places of amusement in any of the cities above named (or any which may hereafter come under this agreement) unless the party hereto having the theatre or place of amusement in said competitive point shall give his or their consent in writing to permit said attraction to play in the opposition theatre or place of amusement." Does not that mean that no theatrical company or "star" that your syndicate or pool are presenting to the public can play in an opposition house without the consent of all the members of the syndicate? A. It does not, sir.

Q. Will you tell me what those words mean in that second paragraph? A. Your honor, may I answer that in my way?

The Court: Yes, sir.

A. "All of which are controlled by the parties of the third part or in which they are interested or from which they are in receipt of income for services rendered; and all other theatres and places of amusement which may be hereafter (during the continuance of this agreement) acquired by either of the parties of the first, second or third parts hereto, shall be booked with attractions in conjunction with each other; that is to say, no attraction shall be booked in any of the said theatres or places of amusement (or in any which may be hereafter acquired as aforesaid) which will insist on playing an opposition theatre or place of amusement in any of the cities above named (or any which may hereafter come under this agreement) unless the party hereto having the theatre or place of amusement in said competitive point shall give his or their consent in writing to permit said attraction to play in the opposition theatre or place of amusement."

The Court: Q. Does that mean at the same time?

A. That means, Judge, the Cleveland Theatre is under the management of Mr. Hayes, who is a responsible man in Cleveland with whom we represent as agent. As booking agents we agree to play no attraction in Cleveland in opposition to him, unless he gives us his consent in writing that we may do so. Our consent cuts no figure

Q. Does that mean, Mr. Hayman, that they shall not be booked, and consent is required to play? A. We are booking agents. In making out a route we agree that we will not play in any opposition theatre against the theatre which we represent, unless the management of that theatre gives us his consent in writing to do so. We represent a great many theatres and a great many which are not pool theatres.

By Mr. Kling:

Q. Do you desire the Court to understand that any manager whom you have mentioned has anything to do with the agreement that I have called your attention to? Now as to this agreement which you have been speaking about, signed by the complainants in this proceeding, you don't pretend to tell the Judge that any of these managers have anything to do with this agreement as to the consent that should be given in regard to placing companies? [Objection; overruled.] A. I don't know what your question is.

Q. When you have testified as you did in regard to the manager of this theatre in Cleveland, you don't pretend to claim, do you, that any of these managers have anything to do with the agreement, or getting their consent to the agreement about which I am now examining you? A. Every manager has the right to say what he will consent in the way of an attraction, or decline. We cannot absolutely book any attraction in any theatre that we represent without the permission or consent of the manager of that theatre.

Q. You have not answered my question. You don't mean to say any of these managers signed this agreement which I have spoken to you about, do you? A. Signed what agreement?

Q. This agreement? A. What managers are you talking about?

Q. I am talking about any manager's written consent in reference to any company playing in Cleveland under this agreement. Is their consent required? A. I don't understand your question.

Q. When you say in this agreement that no companies shall play in any opposition house without the consent of the parties hereto, what do you mean by the words "opposition house?" A. I don't say that in that contract.

Q. It says "or place of amusement?" A. Will you read that in its entirety?

Q. The words, "opposition theatre," as mentioned in this paragraph? A. Read that in its entirety and I will answer.

Q. "The parties of the first, second or third parts shall book attractions in conjunction with each other; that is to say, no attraction shall be booked in any of the said theatres or places of amusement (or in any which may be hereafter acquired as aforesaid) which will insist on playing an opposition theatre or place of amusement in any of the cities above named (or any which may hereafter come under this agreement) unless the party hereto having the theatre or place of amusement in said competitive point shall give his or their consent in writing to permit said attraction to play in the opposition theatre or place of amusement." What do you mean by those words? A. Read that in its entirety and I will answer.

Q. I have read that paragraph in its entirety and you can answer.

The Court: You can answer it.

A. I decline to answer.

By Mr. Kling:

Q. Do you mean to say that you decline to answer what is meant by the words "opposition theatre?"

A. I mean to say I will not allow our contract to be mutilated.

The Court: What is meant by "opposition theatre" under that contract and the wording of it?

A. An opposition theatre is a theatre in opposition to another.

By Mr Kling:

Q. And do the words "opposition theatre" mean theatres in opposition to those that are controlled by the persons mentioned in this agreement? A. No, sir, theatres in opposition to the parties doing business throughout the country.

Q. In opposition to the persons mentioned in this agreement? A. No, sir, because the people signing this agreement are simply booking agents.

Q. But are companies booked by your pool in these opposition theatres? A. And outside of our theatres, yes, sir

Q. Then under this agreement no companies can be booked to these theatres except by the consent of the parties of the agreement? A. No, sir

Q. "No theatre or place of amusement shall be admitted under this agreement without the written consent of all the parties hereto." What did you mean by that? A. I meant by that that we would take no opposition theatres in cities without the consent of the parties in their entirety.

Q. What do you mean by the word "entirety," Mr Hayman? A. Without the consent of the parties signing that agreement, all of the parties signing that agreement.

Q. These various theatres that are mentioned in this agreement, Exhibit 1, some of them you control by leasing and others you control by booking? A. Yes, sir.

Q. And theatres that are mentioned as opposition theatres are those that you do not either lease or book for? A. Exactly.

Q. And those theatres in these cities; in some cities of course you either lease or book for all the theatres in that city? I mean respectable theatres? A. Not all.

Q. But substantially the main theatres? A. Not all.

Q. Well, in these various theatres which you control by booking or by leases you have the right, have you not, Mr. Hayman, to exact such terms in connection with those companies playing in these theatres, or from these "stars," as you gentlemen think proper? A. In theatres that we lease we have the right of doing our business as we please In theatres we are booking for we must submit every proposition to the theatre we are representing.

Q. Now, does that apply to Baltimore, if you please, as an illustration we will say Mr Ford's theatre? A. We agree not to book anything in Mr. Ford's theatre without his consent

Q. You, of course, have a right to determine what shall be booked there? A. We submit our attractions; we have not got a right to determine

Q. But if he does not accept your terms or conditions as to the character of the company, what is his position with you? A. What is his position with us?

Q. Yes? Is he not bound to accept such companies that you submit to him? A. Generally when a theatre engages a man to supply its time they rely upon the man to fill the time.

Q. And therefore you have a right to fill it? A. Subject to his consent

Q. But he is, however, bound to take such companies and such "stars" as you submit to him during that period of time? A. Not at all. He signs all his own contracts.

The Court: And in case he should refuse to take any of the attractions you submit? A. Our work ends.

By Mr. Kling:

Q. Has he a right to take any company of his own? A. Yes, if he wishes to.

Q. Now has Mr Ford ever tried, as an illustration, to take or book companies or "stars" of his own and independent of you gentlemen mentioned in this agreement?

Mr Leventritt: Is that material?

The Court: He can answer yes or no. A. I don't know.

Q. Have you ever refused to consent to Mr. Ford booking companies or "stars" of his own on his

own account? A. We have never refused Mr. Ford permission to book a "star."

Q. Have you, Mr. Hayman? I am asking you? A. I have not.

Q. Has Mr. Ford ever asked you whether he could book companies or "stars?" A. I don't remember.

Q. What is your best recollection? A. I don't think so.

Q. Are there any other theatres in Baltimore besides Mr. Ford's Theatre? A. Yes.

Q. What other theatre? A. Academy of Music

Q. Do you book for them? A. That is booked by Nixon and Zimmerman. That is their personal property.

Q. But part of the pool? A. I don't know what you mean by the pool.

Q. As one of the theatres mentioned in your contract? A. Yes, sir.

Q. In connection with that, in a general way, are you gentlemen connected with the pool interested in the profits of Mr. Ford's Theatre? A. Mr. Ford pays us a percentage of his net profits after his rental and all expenses have been paid.

Q. Now, you have told us in connection with this pool agreement, Exhibit 1, that in these theatres controlled by the members of this agreement, absolutely you have a right to impose such terms as you may please? A. I beg your pardon.

Q. Is that not a fact? A. No, sir.

Q. Do you mean to say that you are not in a position in regard to those theatres to impose such conditions for an actor or actress or a "star" to appear? A. No, sir

Q. What limits you? A. Supply or demand.

Q. How can there be any supply or demand in that city where you controlled all the theatres in a city? A. We do not.

Q. You have told us that in some cities you do control the only theatre in it, have you not? [Objection; overruled.] A. I don't think I did.

Q. What is the fact? Don't you in some cities control the first-class theatres? Is it not a fact that in some cities you do control the leading theatres? [Objection; overruled.] A. We do.

Q. Now in those cities, Mr. Hayman, where you are in that situation, there can be no manager not connected with your Trust, or who does not book with you, who can play in those cities without your consent? [Objection to word "trust." Objection sustained.]

Defendant's counsel asks that the question be put on the ground that the complainants have alleged in their affidavit that these persons or association are styled the Theatrical Trust, and that he used that term in connection with the complaint.

Q. What other cities do you control all the theatres in? Will you give me their names? Leading theatres in Philadelphia? A. We do not control all the theatres in Philadelphia.

Q. Well, Buffalo? A. We do not control the Buffalo houses at all, not even represent them.

Q. Baltimore? [Objection, immaterial.]

The Court: You have been over this with one of the witnesses. I shall sustain the objection on the ground that the questions have already been answered by one of the witnesses.

By Mr. Kling:

I have never asked this question of this witness before. I offer to show that these complainants control absolutely the leading theatres in various cities, notably in Philadelphia, Buffalo, Baltimore, Toledo, Toronto, Louisville, Detroit, Providence, Brooklyn, St. Louis, Salt Lake City, Denver, Omaha, and Newark, and that the object of this question is to show that, having the absolute control of all theatres in these respective cities, no manager not connected with this pool or booked with this pool can play in any of these cities except upon such terms and conditions as the pool may impose, and that the object of this inquiry is to show that the allegation contained in our alleged libel that they have achieved a corner in these theatres precisely as a person would in pork, or cattle, or corn, and have seized upon the theatre of this country and are determined to reduce it for revenue only to the level of the sweat shop, is to be established.

The Court excluded the evidence; exception.

The Court directs the stenographer to read the last question so that the counsel may understand. Last question read.

The Court rules that the question has been already answered by one of the witnesses.

By Mr. Kling:

Q. I will ask you then in regard to Detroit? [Same objection; same ruling.]

Q. I will ask you the same question with regard to Toronto? [Same objection; same ruling.] Q. Also in regard to Louisville? [Same objection; same ruling.]

Q. I also ask you as to each of the cities to which I have called the attention of the Court, whether you don't control them? [Same objection; same ruling.]

The Court: Mr. Klaw, I think, was questioned upon each and every one of these questions.

Defendant's counsel desires the record to show that the Court refused to permit him to show any of the facts referred to in the last questions, which the Court says were asked of Mr. Klaw, and which facts therefore he desires to show by Mr. Hayman.

The Court: I will not permit it to go upon the record. [Ordered stricken out; exception.]

Defendant's counsel asks that this testimony be allowed, on the ground that when the complainant, Klaw, was on the stand the Magistrate excluded all evidence; and he now wants to show it in connection with this agreement with the witness Hayman. [The Court declines; exception.]

The Court: If I am in error I shall permit you to answer the question.

Defendant's counsel reads from minutes of last examination, to show that the complainant Klaw was not allowed to testify in that regard.

The Court declines to allow defendant's counsel to show it, upon the ground that it has been already gone over, and it is simply heaping up the record, and the Judge had the discretion to strike it out and to refuse when the evidence is simply accumulative.

By Mr. Kling:

Now we will go back again to this alleged libel. You concede, do you not, Mr. Hayman, that if you have the absolute control of theatres in any one city, it prevents competition, doesn't it?

[Objection; the proof is they have no absolute control in any one city of the theatres; objection sustained; exception.]

Q. You admit, do you not, that if you have the control, either by lease or booking, of theatres in various cities, that you would have a corner in those cities?

[Objection as incompetent, irrelevant and immaterial, and without proof and hypothetical; sustained; exception.]

Q. Of course, you are carrying on this theatrical business simply as a matter of revenue in connection with your syndicate? [Objection; overruled.] A. Yes.

Q. And for that alone, are you not? [Objection; sustained; exception; granted.]

Q. When you read this portion of the alleged libel which says that you are determined to carry on this business for revenue alone, was not that true, that you are carrying on this business for revenue alone? [Objection on the ground that it is not fair or just.]

Q. I will change the question. When you read the words in this alleged libel, which used the words "for revenue alone," in point of fact you are carrying on the theatrical business in connection with your associates for revenue alone, are you not? [Objection; overruled.] A. Yes, sir. [Addressing the Court excitedly]: It looks as if I were on trial here, and not Mr. Fiske.

Q. In this alleged libel the words are used: "Public taste would be corrupted until a popular outburst—one of those reactions that nature provides as a remedy—should smite and drive out of the dramatic temple those responsible for the general demoralisation." Of course you read those words, did you not, as you have already told us? A. I read the article in its entirety.

Q. And necessarily you were impressed with those words, were you not? A. Yes.

Q. Well, did you understand what was meant that the "public taste would be corrupted?" What was meant by those words? A. I cannot answer that.

Q. Did you think that a demoralizing play would tend to corrupt the public taste? [Objection on the ground that not a word is said as to the character of the plays; sustained.]

Q. When you read these words, that public taste would be corrupted, did those words have any effect upon your mind in connection with any character of plays that you have represented? [Objection as immaterial; overruled.] A. No.

Q. Were you engaged in presenting any companies in the city of New York, or elsewhere, which had invoked any criticism by reason of their immoral character? [Objection as immaterial; overruled.]

The Court: I will let you show that any play controlled and put on by these complainants—

A. I don't remember.

Q. Were you engaged in connection with the members of your syndicate in placing The Conquerors on the stage? A. The Conquerors was not placed upon the stage by the syndicate at all, if there is a syndicate.

Q. Were you interested in any of the members of the company that presented that play here? A. Absolutely not.

Q. Who is manager of the theatre that presented that play? [Objection as immaterial; sustained.]

Q. Have you booked The Conquerors for next season? [Objection; sustained; exception.]

Q. Did you have anything to do with The Whirl of the Town? A. Absolutely nothing.

Q. Or your syndicate? A. Messrs. Klaw and Erlanger produced The Whirl of the Town.

Q. And also a play called A Round of Pleasure? A. A Round of Pleasure was produced by Klaw and Erlanger, Mr. Frohman, myself, and Nixon and Zimmerman.

Q. Has that not been criticised as what is commonly known as a "leg show?" [Objection as to whether it has been criticised; question allowed.] A. I don't know.

Q. Do you want to be understood as saying that you don't know what these plays that I have just mentioned have been termed; that it has never been called to your attention? [Objection; sustained; exception.]

Q. Has your attention been called to the fact that these plays have been regarded as disreputable plays? A. No, sir.

Q. Have you seen them? A. I think I saw the Round of Pleasure once.

Q. Did you regard that as a moral play? [Objection as immaterial; question allowed.] A. I regarded that as a good extravaganza.

Q. Is that the only answer you can give me to my question, Mr. Hayman? A. And nothing immoral about it.

Q. In this alleged libel the following words appear: "Let it be kept in mind that the ruling number of the men who compose the Theatre Trust are absolutely unfit to serve in any but the most subordinate places in the economy of the stage, and that they ought not to be tolerated even in those places except under a discipline active, vigorous and uncompromising." What did you understand "the economy of the stage" to mean, Mr. Hayman? A. I cannot answer that.

Q. Did you understand what those words meant? A. I cannot answer that, sir.

Q. Can you answer my question? A. No, sir.

Q. Did you understand what the words meant? A. No, sir.

Q. You did not understand what the words meant? A. No, sir.

Q. You don't understand what the words mean now, do you? A. I do in conjunction with the entire statement.

Q. Tell me what you understand these words mean—that you should hold only the most subordinate places in the economy of the stage? A. Read the entire sentence.

Q. I have read you the sentence? A. I cannot answer.

Q. I will read it over again: "Let it be kept in mind that the ruling number of the men who compose the Theatre Trust are absolutely unfit to serve in any but the most subordinate places in the economy of the stage." And it goes on and says that they "ought not to be tolerated even in those places except under a discipline active, vigorous and uncompromising." Did you understand what was meant by an active, vigorous and uncompromising discipline? A. I understood the sentence in its entirety.

Q. Tell me what you understood it meant? A. That we were placed before the public at large as being unfit to fulfill the positions which we were occupying.

Q. What did you understand the words to mean that you were to be kept under a discipline active, vigorous and uncompromising? What was your idea of those words? A. I judged them to be that we were people unfit to be associated or unfit to occupy the position which we held, and that we should be punished.

Q. Did you think that the words that I have called your attention to, which say that you are unfit to serve in any but the most subordinate places in the economy of the stage—did you have any idea what the words "in the economy of the stage" meant? A. I have already answered it. I cannot go on any further.

Q. It says that "Their records are disreputable." Now I am going back to ask you when did you go to Australia? A. In the year 1878.

Q. And when did you leave Asutralia? A. In the year 1881.

Q. Were you known as a ticket of leave man when you left Australia? A. No, sir.

Q. Had you been arrested in Australia? A. No, sir.

Q. Did you know a man in Australia by the name of de Vanveille? A. Never heard of him.

Q. Did you know of anybody in New Zealand by that name? A. Never heard of the name.

Q. Did you know Mr. Sweatnam? A. I knew him.

Q. What was the first business that you entered into when you went to Australia, Mr. Hayman? A. I went over in my regular occupation as a theatrical manager.

Q. What character of company did you have while you were there? A. The company I took over was the company known as the Royal Illusionists.

Q. Was that a dramatic company, or a burlesque company, or a minstrel? A. A party of legerdemain performers in which the present Kellar, in America, was one of the party.

Q. Did you have any trouble with Mr Sweatnam while you were in Australia? [Objection.] A. Your honor, I want to answer these questions.

Q. Your are going to answer my question first. Answer my question? A. None, sir.

Q. Did you have any monetary trouble with Sweatnam? A. In Australia I had none, sir. Yes, I did. I beg to correct that answer. Yes, sir; I had trouble with him.

Q. And were you declared insolvent in Australia? A. I filed my petition for insolvency in Australia; yes, sir.

Q. Was that after Sweatnam had instituted proceedings against you? A. That was upon the failure of the Provincial and Suburban Bank.

Q. Was that after Sweatnam had instituted proceedings against you? A. That was after Sweatnam had instituted proceedings against me.

Q. And where did you go after you left Australia? A. I went to Adelaide.

Q. Where is Adelaide? A. In South Australia.

Q. Did you go to New Zealand? A. Not then, sir.

Q. When? A. I have been in New Zealand—it was previous to the time you question about.

Q. Before you went to Australia? A. No; during my stay in Australia.

Q. Did you have any theatre in Dunedin? A. No, sir.

Q. Did you have any backer or supporter while you were at this place, in regard to your enterprise? A. I had a partner.

Q. What is his name? A. Mr. Hiscocks.

Q. Was he the only person interested with you there? A. In Australia?

Q. At Dunedin? A. I don't know what you are referring to at Dunedin. At Dunedin I had no partner.

Q. No one who advanced the money for your enterprise there? A. No, sir.

Q. When did you leave Australia for San Francisco? A. I left Australia for—I don't know; I did not go from Australia to San Francisco.

Q. Where did you go? A. To London.

Q. And from London where did you go? A. To New York, to take the management of the Fifth Avenue Theatre.

Q. When did you land in San Francisco? A. I landed in San Francisco. I was business-manager of the Fifth Avenue Theatre in '82. On the failure of Mr. Haverley I went out to San Francisco. I think it was about December, '82, if my memory serves me right.

Q. I forgot to ask you, while you were in Australia did you meet Mr. Joseph Murphy? A. Mr. Joseph Murphy never was in Australia, to my knowledge.

Q. You met him in San Francisco? A. Mr. Joseph Murphy in San Francisco? I have met Mr. Murphy frequently.

Q. Did you have any trouble with him in regard to a play of his called The Kerry Gow? A. No, sir.

Q. In 1881 you were the manager of W. H. Leake and Louise Pomeroy, were you not? A. Yes, sir.

Q. You produced a play, written by Fred Marsden, did you not, there in Australia? A. I may; I grant I did.

Q. And which was owned by Joseph Murphy? A. I think he owned the American rights; yes.

Q. You claimed the Australian rights as your property, did you not? A. No, sir. Mr. Leake brought the play over.

Q. Were you not charged with having pirated the manuscript of this play? A. No, sir.

Q. Do you mean to swear you were not so charged? A. Judge, I am perfectly willing that my record should go on under the closest scrutiny.

Q. When you met Mr. Murphy did he not charge you with having pirated his play? A. I don't remember. [Objection; sustained.]

It was here concluded to adjourn.

Complainant's counsel offered Mr. Hayman's insolvency papers.

The Court refused to accept them.

Examination adjourned till Monday, March 21, 1898, at ten o'clock in the forenoon.

WAITE'S COMPANIES.

The Lenten season does not seem to make any difference with the business of the comedy companies and the opera company of manager James R. Waite. The Western company, managed by Dave H. Woods, closed a two weeks' engagement at Paterson, N. J., last week to the largest returns ever received in that house at popular prices. The opera company played last week at Elmira to enormous business, while the Eastern Comedy company at Fall River, Mass., made a wonderful record for two weeks, with four other houses in opposition. Mr. Waite has purchased the Passion Play from Maguire and Company of this city, and is exhibiting these pictures with great success—over five thousand people having witnessed them each Sunday for two consecutive Sundays at Fall River. Mr. Waite will place a new company on the road next season designed to play the larger cities only from two to four weeks.

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See the North Adams, Mass., correspondence this week.

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ALABAMA.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE (Grambe and Theiss, lessees): Punch Robertson co. closed a successful engagement of five nights 12, appearing in The Parisian Princess, The World, Rose Cottage, Cinderella, and The Factory Girl to large and pleased audiences. Columbia Comic Opera co. 14-19.

MONTGOMERY.—MCDONALD'S THEATRE (G. F. McDonald, manager): Cora Van Tassell 17-19.==MONTGOMERY THEATRE (S. E. Rirschor and Brother, managers): The Girl I Left Behind Me 10. A strong co. supporting Maude Granger and Sheridan Block presented Brother for Brother to fair audiences 11, 12. Margaret Mather 15. The Prodigal Father 18.

MOBILE.—THEATRE (J. Tannenbaum, manager): A Night at the Circus to fair houses 9-11, giving satisfaction. The Girl I Left Behind Me 12. Margaret Mather in Cymbeline drew a large audience 14; gave satisfaction. The Lees 15-19.

TUSCALOOSA.—ACADEMY OF MUSIC (John G. Brady, manager): James Young 25 for benefit of Elks.==ITEM: Manager Brady is Exalted Ruler and Organizer of the local lodge, which recently presented him with a handsome diamond badge.

ARIZONA.

BISBEE.—OPERA HOUSE (E. B. Mason, manager): Edna Paige co. opened for a week 7; crowded houses; performances excellent. Acme Comedy co. and Greater New York Concert co. not heard from.==ITEM: We expect to have an Elks' lodge here in the near future.

PHOENIX.—OPERA HOUSE (S. E. Patton, manager): 1492 April 4.

ARKANSAS.

FORT SMITH.—GRAND OPERA HOUSE (C. J. Murta, manager): Sharpley Lyceum co. 7-12 in A Celebrated Case, The Girl from Texas, A Thoroughbred, Devil's Co., Camille, and After the Ball, to excellent business. Veriscope 15. A Night Off 18. Lady Africa Colored Minstrels 19. Wang 21.

CALIFORNIA.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): Black Patti's Troubadours closed a most successful week 12, giving a good performance, with Ernest Hogan a prime favorite. Mar'e Wainwright in Shall We Forgive Her 14-16. Marteau 18, 19. Anna Held 22, 23. Shore Acres 24-26. The Mysterious Mr. Bugle 30-2.==BURBANK THEATRE (John C. Fisher, manager): Ellsford co. closed their engagement 13, appearing during the week in Mrs. Partington, The Lost Paradise, Ten Nights in a Barroom, and The Corner Grocery. The house will be closed two weeks for repainting, etc., after which Thall and Belasco's Alcazar Theatre co. will open their season.

OAKLAND.—MACDONOUGH THEATRE (Friedlander, Gotlob and Co., lessees): Marie Wainwright in Shall We Forgive Her 7, 8; fair houses. Miss Wainwright was clever, but support not up to the average. The Bostonians 14-17. Primrose and West's Minstrels 21-24.==THE OAKLAND (J. J. Collins, manager): The Brewer co. presented Too Much Tompkins 7-13; good performance; large houses. Same co. in Colleen Bawn 14-20.==ITEM: The advance sale for The Bostonians was something unprecedented in the history of the Macdonough. The first day of the sale every seat for the entire engagement was sold. In four hours E. Swift, the treasurer, took in over $4,000.

STOCKTON.—YOSEMITE THEATRE (Charles P. Hall, manager): Marie Wainwright in Shall We Forgive Her drew a big house 10; performance good. 1492 16. Primrose and West's Minstrels 25. Elks' benefit 22.==AVON THEATRE (George Simpson, manager): Vaudeville Feb. 28-7; poor co.

FRESNO.—BARTON OPERA HOUSE (R. G. Barton, manager): Primrose and West's Minstrels 5 delighted a packed house. Janet Waldorf 15. 1492 17. Black Patti's Troubadours 21.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Shall We Forgive Her 12.

COLORADO.

CRIPPLE CREEK.—GRAND OPERA HOUSE (U. G. Danford, manager): Our Flat 9; good business. Richards and Pringle's Minstrels 13 to S. R. O. The Nancy Hanks 17. Edward Harrigan 19. Under the Dome 20, 21. Roland Reed 23.==BUTTE OPERA HOUSE (J. P. Vardaman, manager): House dark.

PUEBLO.—GRAND OPERA HOUSE (H. F. Sharpless, manager): Joseph Holland 7 in The Mysterious Mr. Bugle to good business; good performance. Our Flat 11; large house; good co.==DE REMER THEATRE (Lackin and Harris, managers): A Jay in New York 7; crowded house; patrons pleased. The Smugglers 11, 12.

LEADVILLE.—WESTON OPERA HOUSE (Mrs. L. Weston, proprietress): The Mysterious Mr. Bugle 9; large and pleased audience. Elks' Minstrels 14. Edward Harrigan 17. Under the Dome 18.

GREELEY.—OPERA HOUSE (W. A. Heaton, manager): Houseley Hartley co 8; small business; fine entertainment. Our Flat 14; fair business; good performance. F. Marion Crawford 17. Mikado (local) 21. A Boy Wanted 26.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskel, manager): Joseph Holland in The Mysterious Mr. Bugle 10; light business; stormy night; performance good. Richards and Pringle's Minstrels 18. Black Patti's Troubadours 29.

ASPEN.—WHEELER OPERA HOUSE (Billy Van, manager:) A Jay in New York 10; poor performance; small house. Under the Dome 17. Richards and Pringle's Minstrels 15. Edward Harrigan 19. Marie Jansen 21. 1492 25.

CONNECTICUT.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons, manager): Primrose and West's Minstrels gave first-class performance 11, 12 to large business. The olio, headed by the irrepressibly funny Ezra Kendall, was far above the average. A Southern Romance 14 was well received by a small audience. The play was not sufficiently well known to warrant a large attendance. A. S. Lipman acted the principal character with fine voice, and Isabelle Evesson had an attractive stage presence. The rest of the co. was well balanced. The Sporting Duchess drew well 15, 16. The scenery and accessories were identical with the metropolitan production, but the co., with one or two exceptions, was disappointing. Digby Bell in The Hoosier Doctor 18. In Old Kentucky 19. Secret Service 21-24. E. H. Sothern 25. The Heart of Maryland 28. Passion Play 28-29. Sol Smith Russell 31. Otis Skinner April 1, 2.==HARTFORD OPERA HOUSE (Jennings and Graves, managers): The Electrician, with well staged mechanical effects and startling climaxes, presented by a competent co to good business 11, 12. Side Tracked 14, 16 was received with favor by large houses. Black Crook 17, 18. A Bunch of Keys 19. Passion Play 20. Miss New York, Jr., 21-23. Graham's Cake Walk co. 24. The Tarrytown Widow 25, 26. The Spooners 28-April 2.==ITEMS: The total receipts for the four Shenandoah performances of Company K were over $3,000. The ladies who took part in the cast will be given a box party by the co.—The Hartford Palace of Amusement has been incorporated by a number of capitalists. A large building will be erected in the centre of the city adapted for large assemblages and concerts. In other parts of the building will be a polo surface, bowling alleys, Turkish baths, etc.—Sousa's Band will give a concert at Foot Guard Hall 22. Company K have under consideration overtures from New Haven and Springfield to present Shenandoah in those cities.—Gilbert and Lynch, who have so successfully conducted the business at the Russwin Lyceum, New Britain, have leased the house for three years longer. Their regime has been most satisfactory alike to patrons and traveling managers.—Manager Parsons a few days ago received through the mail the following anonymous note: "What did you book The Heart of Maryland on Saturday for? I have been wanting to see the performance for two years and now I'm shut out, as I have to work Saturday evenings, and I know of twenty others in the same boat." If the audience is twenty-one shy Manager Parsons will know the reason.

A. DUMONT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): Julia Marlowe to large business 11, 12 in The Countess Valeska and As You Like It. Miss Marlowe made a sweet and capable Rosalind, but the strength of her engagement lay in The Countess Valeska. The cinematographe of the Passion Play was shown 14-19; house comfortably filled at each performance. The Passion Play had but two interruptions. Siloti in concert matinee 15 packed the theatre, and The Sporting Duchess 17 drew a good gathering and gave a fair performance. Ffolliott Paget worked hard to please and the co. united in helping her. The Heart of Maryland 22, 23. Sousa's Band 24. Secret Service 25. E. H. Sothern 26. Sol Smith Russell 30.==GRAND OPERA HOUSE (Starr and Breed, managers): The City Sports, a remarkably good variety combination, did splendid business 10-14. Local G. A. R. in Drummer Boy of Shiloh 14-19 to house capacity nightly. Honors were divided between A. M. Milander, Charles Raffle, and Franz Muller. Tennessee's Pardner 21-23. John L. Sullivan 24-26. Side Tracked 28-30.==ITEMS: Sara Converse spent 12 at her home here.—Julie Opp, who has many friends in this city, entertained several of them after the performance of The Tree of Knowledge last week.—William West, of Primrose and West, was the recipient of much attention from his local friends during the co's engagement 10. R. A. Roberts, of The Sporting Duchess, was entertained by Harry Lacy while here.

JANE MARLIN.

BRIDGEPORT.—SMITH'S AUDITORIUM (Edward C. Smith, manager): Martin's U. T. C. 10-12. At the matinee 12 nothing except standing room was sold afternoon, and ticket selling was stopped over half an hour prior to curtain rise. The Spooners opened for a week 14, presenting a Fair Rebel, Eccles' Girls, Hazel Kirke, A Fight for a Million, The Circus Girl, and The Galley Slave. It is their first visit here and the co. is gaining in popularity, especially the Spooner girls. Entr'acte vaudeville acts are introduced by Olive Harding, and Ah Sid, and others. The animated song sheet was given 15 and 18. John L. Sullivan (return engagement) 21-23. Side Tracked 24-26.==PARK CITY THEATRE (Walter L. Rowland, manager): Burt Haverly played a return date in A Railroad Ticket 12 and repeated his former success; business excellent. At Piney Ridge was exceedingly well rendered 14-16 by a most capable co. to business averaging first rate. A Southern Romance 19. Passion Play 24-26.

WATERBURY.—POLI'S THEATRE (Edward Goodman, manager): Cecil and Edna Spooner, supported by a good co., closed a successful week's engagement 12. Plays: The Judge's Wife, Mugg's Landing, A Fight for a Million, Hazel Kirke, Eccles' Girls, The Galley Slave, Inez, and A Fair Rebel. They also introduced some very good specialties, including the animated music sheet. In Old Kentucky delighted a large audience 16. A Southern Romance 17. The Hoosier Doctor 19.==JACQUES OPERA HOUSE (Jean Jacques, manager): A large audience thoroughly enjoyed Finnigan's Courtship 10. Fun Aboard the Pacific Mail 11, 12; good business; co. clever. The Passion Play, as produced by the cinematographe, attracted a large audience 13. Bennett and Moulton co. opened for a week 14 to a crowded house, many being unable to obtain standing room. They will present Darkest Russia, A Daughter of the South, All the Comforts of Home, McKenna's Flirtation, The Embassy Ball, and The Lady of Lyons.

NEW BRITAIN.—RUSSWIN LYCEUM (Gilbert and Lynch, managers): The Electrician 10; good business; co. fair. Primrose and West's Minstrels 14; business fair. Richards and Canfield in My Boys 17 (return date) increased their popularity and were well received by a good sized house. Puddinhead Wilson 24. The Heart of Maryland 25.==OPERA HOUSE (F. W. Mitchell, manager): A Southern Romance 15, with A. S. Lipman in the title-role, to poor business. The play has many good features and deserved better patronage.

ROCKVILLE.—OPERA HOUSE (J. H. Frieze and Co., managers): Black Crook 12; small house. Southern Specialty co. 23.

MIDDLETOWN.—THE MIDDLESEX (Middlesex Assurance Co., managers): Primrose and West's Minstrels gave the best of satisfaction 15; good audience. In Old Kentucky 17; usual packed house. Graham's Southern Specialty co 22. The Heart of Maryland 24. Otis Skinner 29.

MERIDEN.—OPERA HOUSE (A. Delavan, manager): Bennett and Moulton co. ended a week of large business 12, making a favorable impression. The Sporting Duchess, with Ffolliott Paget in the leading role, 14; large business. Murray and Mack in Finnigan's Courtship 15; good business. Digby Bell 21. Sousa's Band 24.

STAMFORD.—GRAND OPERA HOUSE (I. M. Hoyt, manager): A Railroad Ticket 11; large house; performance fair. The Sporting Duchess 18.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, manager): A Southern Romance 10; fair attendance. Murray and Mack in Finnigan's Courtship 14; good house. Richards and Canfield in My Boys 16; fair house. Graham's Cake Walk co. 21. Digby Bell 23. Passion Play pictures 30, 31.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): Walter Perkins in My Friend from India pleased a good house 16. Side Tracked 21. Sousa's Band 23.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, manager): The Wedding Day 9. Primrose and West's Minstrels 16. Secret Service 18. Corse Payton's Stock co. 21-26.

TORRINGTON.—OPERA HOUSE (F. R. Matthews, manager): Washburn's Minstrels to a packed house 8; performance very good. Black Crook 19. Tennessee's Pardner 24.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Jesse K. Baylis, manager): The Old Homestead 11; packed house. The Brownies 12. The Good Mr. Best drew a light house 15. Rosabel Morrison 18. My Friend from India 19. Northern Lights 21-23. Cissy Fitzgerald 25.

FLORIDA.

PENSACOLA.—OPERA HOUSE (J. M. Coe, manager): Klimt-Hearn co. 21-26 in Fanchon the Cricket, Kidnapped, Pawn Ticket No. 210, Beacon Lights, Christmas Bells, Dangers of a Great City, and The Inside Track; splendid business; well received. Oliver Byron 8 in Ups and Downs of Life poorly received by a fair house. The Girl I Left Behind Me 11. A Night at the Circus 14. Fun on the Bristol 15. The Prodigal Father 20.

TAMPA.—AUDITORIUM (John N. Phillips, manager): The Girl I Left Behind Me 7; large and delighted audience. James Young 8, 9; fair business; performance good. Oliver Byron 11, 12; fair house. The Prodigal Father 13-14; good business; audience pleased. Bookings indefinite.

OCALA.—MARION OPERA HOUSE (J. W. Sylvester, manager): James Young 10 presented David Garrick to an enthusiastic audience. The Prodigal Father 11; performance pleasing. Rhodes' Merrymakers canceled 14-20.

GEORGIA.

MACON.—ACADEMY OF MUSIC (Henry Horne, manager): Louis James 8 presented Julius Cæsar and A Cavalier of France in a very satisfactory manner to fair houses. Karger Concert co. 10 gave a pleasing entertainment. S. P. Vernon, of the co., known to his friends as Sol Hecht, is an old Macon boy, and received a warm welcome.==ITEMS: The Macon Lodge of Elks in connection with The W. H. Harris Nickel Plate Show 12 gave a Society Circus, which proved quite a success, both socially and financially. After the evening performance they held a rousing social session. On the same date a convention of the Exalted Rulers of this State was held here to pass upon the new ritual, which was adopted and is quite an improvement on the old.—The W. H. Harris Nickel Plate Show, which has been in Winter quarters here, left 12 for their regular tour.

SAVANNAH.—THEATRE (David A. Weis, manager): Edwin Travers, with a capable co., presented The Private Secretary and A Jolly Night, preceded by the curtain-raiser Forget-Me-Not, 10-12 to good business: Revel Germaine and F. K. Wallace made good impressions in Forget-Me-Not. Oliver Byron 18, 19. Margaret Mather 21. Harris' Nickel Plate Circus 25-26.==ITEM: Albert Weis, general manager of the Greenwall Theatrical circuit, spent a day here last week, the guest of his son, Manager Dave Weis. He was en route for Galveston.

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COLUMBUS.—SPRINGER OPERA HOUSE (Springer Brothers, managers): Cora Van Tassell co. 7-12 to fair business, presenting The Little Officer, The Hidden Hand, Leah the Forsaken, Kathleen Mavourneen, Camille, and The Gilded Age. Margaret Mather 16. The Prodigal Father 17. James Young 18.

ATHENS.—NEW OPERA HOUSE (H. J. Rowe, lessee and manager): A Night Off 10; fair business; performance a disappointment. Dr. Robert Nourse in Dr. Jekyll and Mr. Hyde 11; large audience; excellent satisfaction. Margaret Mather 24.

AMERICUS.—GLOVER'S OPERA HOUSE (George H. Fields, proprietor): James Young 17.

ALBANY.—SALE-DAVIS OPERA HOUSE (Walter Davis, manager): James Young 16.

IDAHO.

POCATELLO.—OPERA HOUSE (H. B. Kinport, manager): Under the Dome 5; good house; fair satisfaction.

WALLACE.—MASONIC TEMPLE (M. J. Flohr, resident manager): J. J. Corbett 12. Dan Sully 23. Shall We Forgive Her 30. A Texas Steer April 7.==ITEM: Manager Daxon returned from the East 7.

BOISE CITY.—COLUMBIA THEATRE (J. A. Pinney, manager): A Bachelor's Honeymoon canceled 12. Georgia Minstrels 14.==SONNA OPERA HOUSE (Peter Sonna, manager): Empire Comedy co. have just closed week's engagement 12 to fair business; good co. and deserved better patronage.

ILLINOIS.

PEORIA.—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., managers): Superba 8, 9; big houses, giving satisfaction. Sofia Scalchi 10. Darkest America 11, 12; good houses; good entertainment. Louis Morrison (return engagement) 28. Fanny Davenport 29, 30.==AUDITORIUM (A. R. Waterman, manager): Barbour Theatre closed a week's engagement 12 to better business than they deserved. Plays last half of week: A Bachelor's Wedding, A Cheerful Liar, The Country Girl, and The Irish Alderman. J. E. Toole in Killarney and the Rhine 13-16 opened to good house and gave satisfaction. Hall's Minstrels 17-19. Dolly De Vine co. 20-26. Calhoun Opera co. 27-30. Eldon's Comedians 31-April 2.==ITEMS: F. W. Chamberlin spent 5 in Peoria.—Mrs. T. W. Barhydt, Jr., of Terre Haute, Ind., spent 5-7 here visiting her sister.—F. C. Zehrung left 14 for a few days' visit to Omaha, Council Bluffs, and Lincoln.

BLOOMINGTON.—NEW GRAND (J. T. Henderson, manager): Edward Shields' illustrated lecture of the Klondike 11 to small audience. Agnes Herndon opened for a week 14 to big business. Repertoire: La Belle Marie, The Sunny South, A Convict's Crime, A Night's Frolic, The Great Brooklyn Handicap, The Jealous Mrs. Brown, and Saved from the Flames.==LYCEUM (C. E. Perry, manager): Cherry Sisters 12; good business.

EAST ST. LOUIS.—MCCASLAND'S OPERA HOUSE (William Knupple, manager): Darkest America to two well filled houses 6. J. E. Toole in Killarney and the Rhine (return date 7); small house. Cherry Sisters played to "red plush" 8, 9. The World did a top-heavy business 13. Semon's Extravaganza co. 17. Devil's Auction 20. Lew Hall's Minstrels 27. Two Little Vagrants April 3.==ITEMS: The Cherry Sisters laid off here 10.—Owing to mistakes in booking Semon's Extravaganza co. is laying off here until 17.

SPRINGFIELD.—CHATTERTON OPERA HOUSE (George Chatterton, manager): A Contented Woman pleased a large audience 7. Darkest America drew a topheavy house 10; performance pleased. Scalchi Concert co. 11. The Country Cousin, booked for 12, did not appear. Ferris Comedy co. 14-19. Hall's Minstrels 21, 22. Fanny Davenport 28. The Cherry Pickers 30.

GALESBURG.—AUDITORIUM (F. E. Berquist, manager): Superba 10, 11 to big business; delighted audiences. Holden Comedy co. opened for a week 14 to good business, presenting Dangers of a Great City, Calhoun Opera co. 21, 22. Darkest America 24. A Hired Girl 26. Agnes Herndon 28-April 2. South Before the War 4.

CLINTON.—RENNICK OPERA HOUSE (Henion and Wilson, managers): Tour of Klondike and Cuba 14 to poor business.==NEW OPERA HOUSE (John B. Arthurs, manager): Darkest America 15 gave satisfaction to a crowded house.

ROCK ISLAND.—HARPER'S THEATRE (Charles Biener, manager): Crow Sisters' Comedy co. 6-20 except 11 have presented to fair business A Married Bachelor, Fool's Revenge, My Colleen, Pet of the Klondike, Two Orphans, Priest's Coat, and Our Bitterest Foe. Shore Acres 11; excellent business; performance pleased.

DIXON.—OPERA HOUSE (F. A. Truman, manager): Barber Comedy co. 21. Darkest America April 7. Fabio Romani 8.

METROPOLIS.—MCCARTNEY MUSIC HALL (J. W. Gillingwater, manager): Jephthah's Daughter (local) 23.

AURORA.—OPERA HOUSE (J. H. Plain, manager): Cissy Fitzgerald in The Foundling 10. Holden Comedy co. No. 2 opened for a week 14 and turned people away.

ELGIN.—OPERA HOUSE (F. W. Jencks, manager): Cissy Fitzgerald in The Foundling 9. Katie Putnam opened her season in A Texas Steer 14; good house.

FREEPORT.—GERMANIA OPERA HOUSE (Philip Arno, manager): Holden Comedy co. closed a successful week 12; satisfactory performances. That Girl 17.

MATTOON.—THEATRE (Charles Hogue, manager): Frank M. Wells in In Atlantic City 10; fair house and performance.

QUINCY.—EMPIRE THEATRE (Chamberlin, Harrington and Co., managers): Richard Mansfield and excellent support in The Devil's Disciple 12; large audience. Darkest America 19.

MURPHYSBORO.—LUCIER'S OPERA HOUSE (J. J. Friedman, manager): Kherns Comedy co. in A Mustard Plaster 11; slim house; miserable performance.

PARIS.—SHOAFF'S NEW OPERA HOUSE (L. A. G. Shoaff, manager): Eunice Goodrich co. to bad business 11, 12; did not give satisfaction. Mackay Opera co. 15 to good business in Said Pasha. Cherry Sisters 17. Faust April 7.

PETERSBURG.—OLYMPIC THEATRE (J. W. Williamson, manager): The Knowleses, hypnotists, 7-12 to poor business, which they deserved. Local Minstrels 14; satisfactory performance to S. R. O. Cineograph 21.

TAYLORVILLE.—VANDEVEER OPERA HOUSE (W. H. Kaup, manager): J. E. Toole in Killarney and the Rhine 10 to small house; performance good. Florence Randall Comedy co. in The Midnight Call opened for a week 14 to a large and pleased audience. Donaldson's cineograph 24, 25. Nashville Students 28.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, manager): Local minstrels 7; capacity of house.

KEWANEE.—LIBRARY HALL (F. A. Cahow, manager): Dark.==ITEM: A new opera house with a stage 30 x 60 is being built here. F. A. Cahow will be the manager.

CHAMPAIGN.—WALKER OPERA HOUSE (C. F. Hamilton, manager): A Contented Woman to a large and delighted audience 8. Mackay Opera co. 10, 11; small business.

DECATUR.—POWERS' GRAND OPERA HOUSE (J. F. Given, manager): Superba 7 to large house; excellent performance. Darkest America 9 pleased a good house. The Girl from Paris (return date) 12 pleased a good house. Tramp Abroad 15.

SHELBYVILLE.—OPERA HOUSE (C. L. Wagner, manager): Side Tracked drew large house 4 and did not please. Cineograph 30, 31.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, manager): Holden Comedy co. 7-12, presenting Escaped from the Law, Master and Man, The White Slave, Alabama, Captain Herne, and The Danites, to big business; audience pleased.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, manager): The Cyclone 20.

INDIANA.

NEW ALBANY.—LYCEUM THEATRE (J. B. Weber, manager): House dark during past week owing to cancellation of John Griffith, booked for 16. Manager Weber has taken advantage of the dark time and rewired the house throughout, besides making several other improvements. Dad's Girl 24. Beach and Bowers' Minstrels 28.==ITEMS: The Metropolitan Stock co., an organization composed entirely of members of the Two Merry Tramps co., closed their rather brief season at Lawrenceburg 12.—An Exchange of Courtesies, a story of the late war, from the pen of Edmund Day, will shortly be produced for copyright purposes under the direction of the author.—Mr. and Mrs. Atkinson, of the Metropolitan Stock co., left 14 to join His Excellency.—The local Elks have changed the date of their minstrels from April 15, 16 to May 25, 26. Allen Hampton, of The Heart of Chicago, will direct the performance.—Professor Gentry's Dog and Pony Shows will open the season 18 at Oxford, Miss.

W. L. GROVE.

MARION.—GRAND OPERA HOUSE (E. L. Kinneman, manager): When London Sleeps 8; large audience that was much disappointed in the play. Two Little Vagrants 9 canceled. A Contented Woman was greeted by a packed house 12. The co. is good throughout. Belle Archer sustained a rather difficult part with great credit to herself and in a manner that won much applause. Stuart Robson 16. Robert Mantell 21. Other People's Money 22. Hopkins' Trans-Oceanics 25. A Trip to Chinatown 28.==WHITE THEATRE (E. L. Kinneman, manager): The Van Dyke and Eaton co. ended a week of packed houses 12. This co. is one of the most meritorious repertoire cos. ever seen here.==ITEM: E. L. Kinneman, former manager of White's Theatre, has closed a contract with the owners of the Grand and the lessees of the White, whereby he assumed the management of both houses 11. Mr. Kinneman has always been a popular manager, and his return to the management of the houses will be warmly welcomed by the theatregoing people here.

ANDERSON.—GRAND OPERA HOUSE (J. B. Dickson, manager): Henderson's Stock co. closed the season 9. The Real Widow Brown 10; fair business and performance. Hopkins' Trans-Oceanics 12; excellent performance; fair business. A Contented Woman to big business 14; performance good.==ITEMS: Manager J. B. Dickson, of the Grand, is recovering from an attack of the grip.—Shike and Tama will join the La Pearl's Circus in April.—Florence Fisher, of The Real Widow Brown, visited her sister while here.—Walter H. Ford, of Hopkins' Trans-Oceanics, is recovering from a stroke of paralysis in the left side.

PORT WAYNE.—MASONIC TEMPLE (Stouder and Smith, managers): Two Little Vagrants, with Mildred Holland, to fair business 7. Katie Emmett in The Waifs of New York 8 pleased a fair audience. Willie Collier in The Man from Mexico 9; fair business. The Foundling, with Cissy Fitzgerald, 11. Francis Wilson 16. Stuart Robson 17. Scalchi Concert co. 21. Hi Henry's Minstrels 22. A Hot Old Time 23. Other People's Money 28.

TERRE HAUTE.—GRAND OPERA HOUSE (T. W. Barhydt, Jr., lessee and manager): James O'Neill presented Monte Cristo 9 to good house. The Girl from Paris drew a fair audience 11. Scalchi Concert co. 12. Stuart Robson and an excellent co. presented The Jucklins 14 to an enthusiastic audience. Richard Mansfield 21. Donnelly and Girard 29. Calhoun Opera co. 30, 31.

NEW CASTLE.—ALCAZAR THEATRE (Ben Brown, manager): Faust 21.==ITEM: Manager Brown, of this city, has just signed a two years' lease for a new and modern opera house at Knightstown, Ind., which has just been completed, and will open in the near future. The house seats twelve hundred, and will be run in conjunction with the Alcazar, in this city.

RICHMOND.—THE BRADLEY (Murray and Swisher, managers): When London Sleeps 9; fair business. Francis Wilson in Half a King 15 to record receipts. Seats were at a premium, some selling for double price; performance pleasing. Thomas W. Keene 18.==PHILLIPS OPERA HOUSE (J. H. Dobbins, manager): Jessie Mae Hall 7-12 to fair business in Home, Sweet Home and A Princess of Patches. Chimmie Fadden 14. Al. G. Field's Minstrels 15 to good business. Scalchi 19.

SOUTH BEND.—OLIVER OPERA HOUSE (F. C. Nipold, manager): Never Again 23. Fanny Davenport April 7.==GOOD'S OPERA HOUSE (J. B. Toma, manager): A Breezy Time to fair business 14; performance satisfactory. The Real Widow Brown 17. Alone in Greater New York 19.

EVANSVILLE.—GRAND (King Cobbs, manager): James O'Neill in Monte Cristo 8; good house; performance much appreciated. Scalchi co. 14. Donnelly and Girard 17.==PEOPLE'S (T. J. Groves, manager): A Romance of Coon Hollow 13 drew fair house; performance mediocre. J. E. Toole 20.

COLUMBUS.—CRUMP'S THEATRE (R. F. Gottschalk, manager): Hennessy Leroyle in Other People's Money gave a very clever performance before a fair audience 12. Thomas W. Keene 14. The Old Homestead 22. Holden Comedy co. 28-30.

LOGANSPORT.—DOLAN'S THEATRE (William Dolan, manager): Blue Jeans by a good co. received a hearty welcome from a large audience 7. Belle Archer and an excellent co. gave a delightful per-

formance of A Contented Woman 11 to a large and enthusiastic audience. Chimmie Fadden 17. Other People's Money 21.

AUBURN.—HENRY'S OPERA HOUSE (J. C. Henry, manager): Al. G. Field's Colored Minstrels 12; top-heavy house; fine co. The Real Widow Brown 21. Mackay Comic Opera co. April 1. The Heart of Chicago 9. Faust 18.

ALEXANDRIA.—OPERA HOUSE (Otto and Manlove, managers): Persins D. Fisher in The Real Widow Brown 9 to light house; performance satisfactory. Tutu (local) 11, 12; good houses; creditable performances. Ideal Theatre co. 14-19.

NOBLESVILLE.—WILD'S OPERA HOUSE (C. C. Curtis, manager): Perkins S. Fisher in The Real Widow Brown 11 to fair house; splendid performance.

MUNCIE.—WYSOR'S GRAND OPERA HOUSE (H. R. Wysor, manager): The Girl from Paris to good house 10. A Contented Woman 15. Francis Wilson 17.

LAFAYETTE.—GRAND OPERA HOUSE (George Seeger, Jr., manager): A Contented Woman 10 to a large and pleased audience. Senter Payton co. 15-19.

MADISON.—GRAND OPERA HOUSE (F. E. De Loste, manager): John Griffith 15. Al. G. Field's Minstrels 17. Senter Payton co. April 11-16.—IREW: Manager De Loste will sever his connection with the Grand Opera House on April 16, after six years' service.

PORTLAND.—AUDITORIUM (Lindamood and Andrews, managers): The Real Widow Brown 8; fair performance; poor business.

VINCENNES.—MCJIMSEY'S THEATRE (Guy McJimsey, manager): In spite of extremely inclement weather Blue Jeans drew a packed house 12. Francis Ballon as June did exceptionally clever work. A Romance of Coon Hollow to a full house 14.

ANGOLA.—CROXTON OPERA HOUSE (P. A. Croxton, manager): Field's Colored Minstrels 11; S. R. O.; good satisfaction. The Real Widow Brown 19. Maro 21.

KOKOMO.—OPERA HOUSE (H. E. Henderson, manager): Hopkins' Trans-Oceanic 11; good house and satisfaction. Chimmie Fadden 16.

ELKHART.—BUCKLEN OPERA HOUSE (David Carpenter, manager): A Breezy Time did a small business 12; rainy night and performance good. Miss Francis of Yale pleased a large house 15.

FRANKFORT.—COLUMBIA THEATRE (G. Y. Fowler, manager): Robert B. Mantell 22. Faust 29.

ELWOOD.—OPERA HOUSE (Joe A. Kramer, manager): The Real Widow Brown 12; good house despite inclement weather. Chimmie Fadden gave satisfaction to light business 15. Other People's Money 17. Coon Hollow 19.

MIDDLETOWN.—ELLIOTT OPERA HOUSE (Jap Van Metre, manager): Coon Hollow 15; large house; performance good. Hennessy Leroyle in Other People's Money 19.

LEBANON.—GRAND OPERA HOUSE (J. C. Brown, manager): Other People's Money 15; light house; good co. Veriscope of Corbett-Fitzsimmons fight 16; good business. John Griffith 19. Senter Payton co. 29-April 2.

INDIAN TERRITORY.

MUSCOGEE.—TURNER'S OPERA HOUSE (N. K. G. Shepard, manager): Lillian Lewis 19. Lady Africa Specialty co. 28.—ITEM: Manager Shepard has just returned from a two weeks' trip to Chicago in the interests of the house.

IOWA.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): Edward Harrigan presented Old Lavender before a small but appreciative audience 9. Richard Mansfield in The Devil's Disciple to one of the largest houses of the season 10. Under the Polar Star to fair business, with the best scenery seen here this season, 11. The Cherry Pickers 16. Shore Acres 19.—GRAND OPERA HOUSE (William Foster, manager): The Dazzler to large business 7-9; good performances. The Pay Train 17-19. The Black Bostonians 21-23. Calhoun Opera co., booked for 14-16, failed to appear.—ITEMS: Manager Foster returned home 15 from a three months' sojourn in Florida, greatly improved in health.—H. C. Overton is manager and D. S. Vernon business-manager of the Black Bostonians, a newly organized co., which will open their season here 21-23.—The Des Moines B. P. O. Elks, No. 98, will give a benefit minstrel performance April 12, 13.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., managers): Richard Mansfield in The Devil's Disciple 11 gave intense delight to a large audience. Mr. Mansfield's Dick Dudgeon is an artistic bit of work and will add to his fame as a great actor. His co is one of exceptional strength and gave him splendid support. Especially remarked for clever work were Carrie Keeler, Miss Clark, and Mr. Johnson. Shore Acres 15; fair business. Archie Boyd was an excellent Nathaniel Berry and was ably assisted by a co. of more than average ability. Darkest America 23.

OSKALOOSA.—MASONIC OPERA HOUSE (E. M. Fritz, manager): Sousa's Band Feb. 15 to S. R. O. Pearson's Stock co. 17-19 in The White Squadron, The Police Patrol, and The Midnight Alarm; fair business. Clay Clement in The New Dominion (return date) 24; fair house. Marie Jansen in The Nancy Hanks March 1; benefit Elks; crowded house; general satisfaction; receipts $400. The Dazzler 4; fair business; much liked. Edward Harrigan in Old Lavender 8; light business. Henshaw and Ten Broeck in Dodge's Trip to New York 10; good performance; stormy night and poor business. The Cherry Pickers 14. Shore Acres 17. Fabio Romani 23. Miss Francis of Yale 24. A Breezy Time 26. Darkest America 30.

DAVENPORT.—BURTIS OPERA HOUSE (Chamberlain, Kindt and Co., managers): Henshaw and Ten Broeck in Dodge's Trip to New York 13 pleased a good audience. A. Y. Pearson stock co. commenced a week's engagement and presented The White Squadron 14 to S. R. O. The performance was above the average, and the specialties introduced worthy of mention. Their plays include the following: The Police Patrol, The Land of the Midnight Sun, The Midnight Alarm, The District Fair, She, and The White Squadron. Miss Francis of Yale 20. Welsh Prize Singers 25. Darkest America 26-27. Louis Morrison 29. Roland Reed 31.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roehl, manager): Under the Polar Star 9; good attendance; co. capable. A Texas Steer 15; good house; cast strong.—ITEM: Bobby Beach, of Beach and Bowers' Minstrels, made Dubuque a visit last week. He has bought forty Shetland ponies and is having them trained. Beach and Bowers will have a dog and pony show this Summer.

CRESTON.—PATT'S OPERA HOUSE (J. H. Patt, manager): The Chimes of Normandy (local) 10-12; crowded houses; fine performances. F. J. Davis deserves special mention.—ITEM: D. R. Foster, who managed The Chimes, has leased a theatre at Lake Contrary, South St. Joseph, Mo. He will run continuous performances during the Summer.

FAIRFIELD.—GRAND OPERA HOUSE (Louis Thoma, manager): The Paiges closed a week's stand 12 to S. R. O. Plays presented: Harvest, The Prince of Liars, A Happy Pair, The Chimney Corner, Forget-Me-Not, and Widow Partington's Son Ike. Dan McCall's Minstrels canceled 16. Darkest America 28.

IOWA CITY.—OPERA HOUSE (J. N. Coldren, manager): Shore Acres 10; good business. Henshaw and Ten Broeck in Dodge's Trip to New York 14 pleased a crowded house. The Paiges 21-23. Aiden Benedict in Fabio Romani 26.

MARSHALLTOWN.—ODEON OPERA HOUSE (Ike C. Speers, manager): Henshaw and Ten Broeck in Dodge's Trip to New York 9 pleased a good audience. The Cherry Pickers 15. Shore Acres 18. Miss Francis of Yale 24.—SIEG THEATRE (W. H. Evans, manager): Dark.

RED OAK.—EVANS THEATRE (Priessman and Clark, managers): Fabio Romani 14; fair business; co. good. Mr. Benedict, having a bad cold, was not at his best. A Breezy Time 21.

ALGONA.—CALL OPERA HOUSE (Alexander White, manager): South Before the War 14; top-heavy house; audience pleased. Aiden Benedict 30. Clay Clement April 12.

CLINTON.—ECONOMIC THEATRE (W. McMillan, manager): Miss Francis of Yale 19. The Bostonians April 2. Thomas W. Keene 7.—DAVIS OPERA HOUSE (William McMillan, manager): Lectures 16 and 18.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (John B. Henderson, manager): Henshaw and Ten Broeck in Dodge's Trip to New York 15; good house. Calhoun Opera co. 18. Miss Francis of Yale 22. Roland Reed 30.

SIOUX CITY.—GRAND OPERA HOUSE (A. B. Beall, manager): The Gay Matinee Girl did fair business 8, 9; performances satisfactory.

OTTUMWA.—GRAND OPERA HOUSE (J. Frank Jersey, manager): Henshaw and Ten Broeck in Dodge's Trip to New York to good business 11. Shore Acres 16. Miss Francis of Yale 21. A Breezy Time 28. Darkest America 30.

KEOKUK.—OPERA HOUSE (D. R. Craig, manager): Shore Acres 14 pleased a full house. Darkest America 19. Chase-Lister co. 28-April 2.

WEBSTER CITY.—WILLSON'S OPERA HOUSE (F. E. Willson, manager): South Before the War 12; fair business; performance good. The Pay Train 28.

MISSOURI VALLEY.—NEW THEATRE (William Harrison, manager): Agnes Wallace-Villa in The World Against Her gave a fair performance 8 to small business. Shore Acres 23.

BOONE.—PHIPPS' OPERA HOUSE (Wiley, Phipps and Kirby, managers): The Pay Train 14. Edwin Tanner in Dr. Jekyll and Mr. Hyde 17.

COUNCIL BLUFFS.—DOHANY THEATRE (George M. Bowen, manager): The Gay Matinee Girl 10; fair business, general satisfaction. Calhoun Opera co. 13, presenting La Grande Duchesse; fair attendance. Our Flat 23. Shore Acres 24. Miss Francis of Yale 27.

GRINNELL.—PRESTON'S OPERA HOUSE (F. O. Proctor, manager): Maeldoff Imperial Orchestra 16.

KANSAS.

TOPEKA.—CRAWFORD'S OPERA HOUSE (O. T. Crawford, local manager): The only appearance of the week past was of local interest purely, the pupils of Madame Barabini, with other home talent, giving us a creditable rendition of Il Trovatore 7. 8. Side Tracked 10. Del Conte Opera co. 21. The Gay Matinee Girl 24. Miss Francis of Yale April 2.
THOMAS R. HYATT.

WICHITA.—CRAWFORD GRAND OPERA HOUSE (E. L. Martling, manager): Lawrence Holmes' co. in The Smuggler and The Streets of New York 7, 8; good performance; good business. J. C. Lewis in Si Plunkard 19.

PORT SCOTT.—DAVIDSON THEATRE (Harry C. Ernich, manager): Burk's U. T. C. co had a light house 7. Slayton's Tennesseans pleased a small audience 9. John Dillon 22. Miss Francis of Yale April 5.

OTTAWA.—THE ROBERAUGH THEATRE (Charles H. Ridgway, manager): Wade Comedy co 7-9; fair performances; poor business. Burk's U. T. C. co. 12; fair performance and business.

GREAT BEND.—GRAND OPERA HOUSE (Captain Lewis, manager): Si Plunkard 11; S. R. O.; good performance.

WINFIELD.—GRAND OPERA HOUSE (T. B. Myers, manager): Si Plunkard 21.

SALINA.—OPERA HOUSE (W. P. Pierce, proprietor): F. Marion Crawford 11; fair house; general satisfaction. Mozart Symphony co. 25.

LYONS.—BUTLER'S OPERA HOUSE (Fred R. Lutz, manager): Si Plunkard 7; good satisfaction; S. R. O.

PITTSBURG.—OPERA HOUSE (W. W. Bell, manager): Slayton's Tennesseans 8 deserved a larger audience. John Dillon 17. A Thoroughbred 19.

ATCHISON.—THEATRE (John Seaton, manager) Calhoun Opera co. sang La Grande Duchesse to a small audience 10.

WELLINGTON.—WOOD'S OPERA HOUSE (Asa M. Bock, manager): Uncle Josh Spruceby 11; fair business; deserved better; co. good.

KENTUCKY.

BOWLING GREEN.—POTTER'S OPERA HOUSE (J. M. Robertson, manager): Beach and Bowers' Minstrels 11; S. R. O.; audience pleased.—ITEM: Local Lodge of Elks, at regular session, adjourned to attend performance 11, after which Elk members of co. accompanied the lodge to their rooms, where candidates were initiated and social session was held. Brother Harry Ward was elected chairman and made a most pleasing officer.

OWENSBORO.—NEW TEMPLE THEATRE (Pedley and Burch, managers): Murray Comedy co. closed a successful week's engagement 12. Plays presented: A Fatal Error, Merry Cobbler, Outwitted, Mismated, Forget-Me-Not, and Triss; co. below average. The Geezer postponed to 18. The Lees 28.

FRANKFORT.—CAPITAL OPERA HOUSE (John L. Scott, Jr., manager): Gayest Manhattan 8; largest house of season; excellent co. Joshua Simpkins 14. John Griffith 17, canceled. A Trip to Chinatown 22. Beach and Bowers' Minstrels 24. Dad's Girl 28.

DANVILLE.—OPERA HOUSE (C. T. Veatch, manager): Beach and Bowers' Minstrels 16. Columbia Opera co. April 1.

PARIS.—GRAND OPERA HOUSE (D. C. Parrish, manager): Beach and Bowers' Minstrels 23.

RICHMOND.—WHITE-BUSH OPERA HOUSE (White and Bush, managers): Beach and Bowers' Minstrels 17. Dad's Girl 22.

FULTON.—VENDOME OPERA HOUSE (R. Paschall, manager): H. Hamilton Scott, magician, 12, failed to appear.

SOMERSET.—GEM OPERA HOUSE (E. L. Ogden, manager): Countess von Hatzfeldt 24-26.

LOUISIANA.

SHREVEPORT.—GRAND OPERA HOUSE (Leon M. Carter, manager): Baldwin-Melville co. 7-12; good business. Schubert Concert co. 21.

LAKE CHARLES.—OPERA HOUSE (H. B. Milligan, manager): The Girl I Left Behind Me 20. A Night Off April 2.

MAINE.

PORTLAND.—THE JEFFERSON (Fay Brothers and Bosford, managers): Ward and Vokes in The Governors 11, 12; big business. Johnny Page, John Keefe, and Margaret Daly Vokes scored hits. Twelve Temptations to a topheavy house 13. Field's Minstrels 16, 17; excellent business. Jaxon Opera co. week 21, presenting Lucia di Lammermoor, Cavalleria Rusticana, The Chimes, The Bohemian Girl, Olivette, and I Pagliacci. A Stranger in New York 28, 29.—THEATRE (Charles C. Tukesbery, manager): Spears Comedy and Dramatic co. 7-12; gratifying business; Wilbur Opera co. 21-April 2.—ITEMS: Peak's Island new theatre, The Gem, is now controlled and will probably be managed by Bartley McCullum.—Ground was broken 14 on the site of the old Cape Cottage, at Cape Elizabeth, for the erection of a $15,000 Summer theatre, which will be finished in May. This will make three as handsome Summer playhouses as there are in the East.

BANGOR.—OPERA HOUSE (F. A. Owen, manager): Jaxon Opera co. closed to light business 9, with Lucia di Lammermoor. Twelve Temptations 12; large and delighted audience. Wilbur Comic Opera co. opened for a week 15 to S. R. O.; audience enthusiastic.—CITY HALL (H. O. Pierce, agent): Williams-Clary concert 10, 11 to good business.—ITEM: The Jaxon Opera co. will lay off week of 28. April 2 to open in Brooklyn, N. Y., April 4, for an indefinite season.

BIDDEFORD.—CITY OPERA HOUSE (K. W. Sutherland, manager): The Wilbur Opera co. 7-12 in The Royal Middy, The Grand Duchess, The Bohemian Girl, Fra Diavolo, Olivette, Martha, La Mascotte, and Two Vagabonds; business good; performances first-class. This being the home of James Conley and P. H. Woods, they were given a great reception. The Old Homestead April 18. Herrmann 25.—ITEM: Daniel Coffen joined the Wilbur co. 14.

BATH.—COLUMBIA THEATRE (E. D. Jameson, manager): Twelve Temptations 10 to packed house; pleased audience. It was the greatest scenic display ever given in this city. Spears' Comedy co. opened for a week 14 in A Royal Slave; attendance a record breaker.

LEWISTON.—MUSIC HALL (Charles Horbury, manager): Frankie Carpenter closed 12 a big week's business, presenting A Brave Girl, Pawn Ticket 210, Ranch King, A Barrel of Money, By Wits Outwitted, and True Blue. Twelve Temptations 14; large and pleased audience. Jaxon Opera co. 15, 16 and 18. Al. G. Field's Minstrels 19.

BELFAST.—OPERA HOUSE (F. E. Cottrell, manager): Spears Dramatic co. 28-30.

MARYLAND.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Futterer, manager): The Plume and Platter Club, of Carlisle, Pa., presented Dr. Jekyll and Mr. Hyde in a creditable manner to a small audience 11. Joe Ott in The Star Gazer (return date) 18.—ITEM: Archie Sands, of this city, will join the advertising department of Ringling Brothers' Circus. William Sands will join the Walter Main Show's advertising department.

FREDERICK.—CITY OPERA HOUSE (P. E. Long, manager): Shannon of the Sixth 15; small business; performance first-class. Joe Ott 19.

CUMBERLAND.—ACADEMY OF MUSIC (Mellinger Brothers, managers): Under the Dome 9; fair performance; poor house. Joe Ott 17. 8 Bells 21. The Heart of Chicago 23.

MASSACHUSETTS.

SPRINGFIELD.—GILMORE'S COURT SQUARE THEATRE (W. C. Lenoir, manager): Murray and Mack cavorted through Finnigan's Courtship 12 to light business. The Gormans didn't do any better with Mr. Beane from Boston 14. The old G. A. R. specialty of John and George Gorman was the most amusing feature. In Old Kentucky did its usual big business 15. Lulu Tabor is back in her old place as Madge Brierly, to the great joy of many loyal old Kentuckians, and the support and the pickaninny band are all that could be desired. The Second Regiment band of this city gave one of their popular concerts to over 2,000 people 16. Two of Conductor Short's compositions, "The Second Regiment's Patrol" and "The Red Man's Pow-wow," were given and enthusiastically received. Twelve Temptations 19. Sousa's Band 22. Pudd'nhead Wilson 23. Secret Service 26. Sol Smith Russell 29. The Bride Elect 30. Tennessee's Pardner 31.—NELSON THEATRE (P. F. Shea and Co., managers): A Southern Romance to big business 11, 12. Isabelle Evesson was artistically charming and A. S. Lipman was a close companion in merit. Cora Tanner also made a distinct hit as Colonel Ransome, and the rest of the co were very capable. The cinematographe of the Passion Play was a frost 14-16. My Friend from India pleased big houses 17; co. good. Beside the Bonnie Brier Bush, booked to appear here 22, will not be ready, and a later date will be arranged for. Otis Skinner 24. What Happened to Jones April 5, 6.—ITEMS: The Free Kindergarten Fund received about $300 as their share of A Southern Romance performances. Ices were served between the acts at this engagement, an innovation here that met with instant popularity.—Artist Kettler's much talked of drop-curtain was shown for the first time 17. The ladies have been dressed up a bit more. Roderick has suffered painless extinction with a paint brush, and the title changed to "Nature's Mirror."
EDWIN DWIGHT.

LOWELL.—OPERA HOUSE (Fay Brothers and Bosford, managers): A better aggregation of minstrels than Al. G. Field's has not been seen here for some time, and it is to be regretted that the attendance was only fair. They gave two performances March 9, and were warmly welcomed, the particular favorites being Billy Van, the Cornalia Family, Ollie Young, and Joseph La Fleur. Ward and Vokes are a yoke of magnets who always attract a large audience, and their appearance 10 in The Governors was no exception to the rule. The co is very capable. Johnny Page, Margaret Daly Vokes, and Lucy Daly being members. The Tarrytown Widow 11, 12 was not cast very strong; patronage light. Otis B. Thayer and Beatrice McKenzie have the leading parts. A benefit to the New Bedford strikers 14 drew a good-sized audience. The Potentate, a new comic opera by local authors, 16, 17. Sowing the Wind 18, 19.—MUSIC HALL (W. H. Boody, manager): Harry Morris' Twentieth Century Maids (return date) 10-12; very fair business. The co is much improved since its previous appearance by the addition of several of the old cast. Ethel Tucker opened for a week 14. She is supported by Percy Meldon and an adequate co., and is presenting Queena, A Soldier of Fortune, A Legal Wrong, Camille, Leah, A Ring of Iron, and Led Astray; large audiences. George Weiler Stock co. 24-26.—ITEMS: Mary French Field read from her father's poems 14.—George H. Miller, manager of The Tarrytown Widow, and well known here from his connection with the Opera House last season, had a very pleasant time greeting his local friends.—La Belle Rosa and her co. of Orientals were a splendid drawing card at the Nickelodeon 7-12.—Kurt Eisfeldt, who has proved an able and efficient advertising agent for the Opera House this season, left 19 to join the Ringling Brothers' Circus at St. Louis.
ORMSBY A. COURT.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): Waite Comedy co. closed a two weeks' engagement 12, having played to good business and given excellent satisfaction. The Heart of Chicago 14, 15 to poor business. Sousa's Band 18. Primrose and West's Minstrels 23. Secret Service 24.—ITEMS: J. Gordon Edwards and J. H. Hollingshead will close with the Waite Comedy co. 19.—Corse Payton and Manager Jean Jacques, of the Opera House, Waterbury, Conn., were in town 13 to see Mr. Waite.

FITCHBURG.—WHITNEY OPERA HOUSE (J. B. Oldfield, manager): Graham's Genuine Southern Specialty and Cake Walk co. 14; deservedly small business. The Gormans in Mr. Beane from Boston 16 pleased a fair audience; specialties were good and George Gorman as graceful and entertaining as ever. Katherine Rober 21-26.—ITEMS: Mary French Field, in readings, attracted an audience which filled our large C. C. Church 11. She made an excellent impression, although suffering from a severe cold.—Sousa and his band gave one of their incomparable concerts in City Hall evening of 12 to S. R. O.; soloists made immense hits.

WORCESTER.—THEATRE (James F. Rock, manager): The Sporting Duchess 10 drew a packed house; co only fair. The Black Crook gave an indifferent performance to fair business 12. E. H. Sothern 21, Sowing the Wind 25, 26.—LOTHROP'S OPERA HOUSE (Alfred T. Wilton, manager): A Railroad Ticket proved a strong magnet 14-19. Marie Warren, of this city, who has a leading role, was the centre of local attention during the week. The Land of the Living 21-26.

HAVERHILL.—ACADEMY OF MUSIC (James F. West, manager): Al. G. Field's Minstrels 12; first-class performance; good house. Corse Payton co. 14-19; excellent satisfaction. Repertoire: The Parisian Princess, Flirtation, The Galley Slave, Camille, Drifted Apart, Two Friends, Is Marriage a Failure, My Kentucky Home, Two Nights in Rome, Lend Me Five Shillings, A Yankee in Cuba, A Daughter of the Regiment, Two Hearts Are Won, and The Plunger.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): Al. G. Field's Minstrels gave an excellent performance to a fair house 10. Rice's Comedians opened for a week 14 to good business. Plays produced: The Old, Old Story, The Fatal Step, Back Among the Old Folks, Beacon Lights, Kathleen Mavourneen, and Daniel Boone. Sousa's Band 21. Waite's Comedy co. 22-27. Sowing the Wind 28.

NORTH ADAMS.—COLUMBIA OPERA HOUSE (W. P. Meade, manager): Tommy Shearer co. in A Southern Home, Dangers of a Great City, A Jolly Night, Son of Monte Cristo, In Dixie Land, and The Western Princess did good business 14-19; attraction good. Kennedy's Players 21-26.—WILSON OPERA HOUSE (W. P. Meade, manager): Dark.

BROCKTON.—CITY THEATRE (W. B. Cross, manager): Rice's Comedians did a fair business 7-12. Frank M. Buckley, formerly of this city, presented Sousa's Band for his annual benefit to large and pleased audience 14. Murray and Mack 24. Digby Bell 25. Primrose and West's Minstrels 29. Sowing the Wind 31.

GLOUCESTER.—CITY HALL (Lothrop and Tolman, managers): Al. G. Field's Minstrels 14; crowded houses; best minstrel show seen here in years. The Heart of Chicago 21. Twelve Temptations 29. Primrose and West 31.—NICKEL MUSEE (F. Curry, manager): This is a new house, and is playing vaudeville to crowded houses nightly.

PITTSFIELD.—ACADEMY OF MUSIC (M. Callahan, manager): Secret Service 16. Tuxedo Minstrels 17; largest house of season. Pudd'nhead Wilson (return date) 21.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): Shamrock and Rose (local) 16. Murray and Mack 21.

TAUNTON.—THEATRE (R. A. Harrington, manager): Sowing the Wind 14.

TURNERS FALLS.—COLLE OPERA HOUSE (Fred Colle, manager): Neal's Comedy co. 10-16; good business.

GREENFIELD.—OPERA HOUSE (Thomas L. Lawler, manager): My Friend from India 14; fair audience; best of satisfaction. Mr. Beane from Boston 18. The Heart of Chicago 31 canceled.

WALTHAM.—PARK THEATRE (Edward Davenport, manager): Sowing the Wind 12. The Heart of Chicago 28. Vaudeville April 10-16.

WESTFIELD.—OPERA HOUSE (Clarence Van Deusen, manager): My Friend from India 11; fair audience; pleased. Murray and Mack 18. Otis Skinner 26. Professor Carpenter 28-April 2.

AMESBURY.—OPERA HOUSE (Collins and Bagley, managers): Sowing the Wind 10. Frankie Carpenter 21-26.

MICHIGAN.

GRAND RAPIDS.—POWERS' (O. Stair, manager): Miss Francis of Yale was a most satisfactory comedy and pleased a great many of our people 11, 12. The situations are ludicrous in the extreme and are splendidly taken care of by Etienne Girardot, Lavinia Shannon, and others. Fanny Rice 16. Never Again 22.—GRAND (O. Stair, manager): Jule Walters is a very fair exponent of the Wandering Willie class, but was not good enough to make up for his poor support in Side Tracked 10-12. The attraction drew great crowds. Alone in Greater New York did a successful business 14-16. A number of realistic and beautiful scenes of Gotham were presented and caught the people. The Curse of Gold 17-19.

COLDWATER.—TIBBITS' OPERA HOUSE (John T. Jackson, manager): The Tornado pleased a moderate sized audience 8. Human Hearts could not fill 16, which was given over to The Hearthstone. A Breezy Time 22. Other People's Money 28.

SAGINAW.—ACADEMY OF MUSIC (J. H. Davidson, manager): Grimes' Cellar Door 8; small house; co. poor. Miss Francis of Yale (return engagement) 10; pleased audience. Fanny Rice 15. The Hearthstone 19.

LUDINGTON.—OPERA HOUSE (W. S. Grant, manager): Maro, the magician, 17. Simon Comedy co. 21-23.

PORT HURON.—CITY OPERA HOUSE (L. T. Bennett, manager): Zera Semon's Vaudeville co. 7-12; fair audiences.

MANISTEE.—OPERA HOUSE (Edward Johnson, manager): Simon Comedy co. 14-19.

MINNESOTA.

ST. PETER.—THEATRE (Hoeffler and Hale, managers): The Dazzler 12; packed house; everybody pleased. South Before the War 21. Clay Clement 31.

CROOKSTON.—GRAND OPERA HOUSE (Kirsch and Montague, managers): Ole Olson 10; large and pleased audience. Tim Murphy 22. Nellie McHenry 26. A Bachelor's Honeymoon April 4.

WINONA.—OPERA HOUSE (J. Strasilipka, manager): Clay Clement 7 in The New Dominion to a fine house; play and co. good. Black Trilby 11 filled the house. Joe Flynn 14. A Texas Steer 16. Del Conte Opera co. 19.

STILLWATER.—GRAND OPERA HOUSE (E. W. Durant, manager): Park Sisters concert 9; crowded house. Black Trilby 16. A Texas Steer 18. John E. Long Dramatic co. 21-26.

ALBERT LEA.—OPERA HOUSE (J. A. Fuller, manager): The Pay Train 8; excellent performance; full house. South Before the War 18. Clay Clement April 7. Our Flat 9.

FARIBAULT.—OPERA HOUSE (C. E. White, manager): Handy Andy (local) 17.

DULUTH.—THE LYCEUM (E. Z. Williams, manager): Baggatto Italian Grand Opera co. 9-14 in Cavalleria Rusticana, Il Pagliacci, Ballo in Maschera, Lucia di Lammermoor, Faust, and La Boheme; to good business and splendid satisfaction. Agostini, Collens, Montanari, and Vicini created great enthusiasm. This is the best opera co. that has visited here in many years. Lieutenant Peary 18. The Dazzler 21. Lewis Morrison 22. Clay Clement 24, 25. Henshaw and Ten Broeck 26. Ole Olson 28.

MISSOURI.

FULTON.—GRAND OPERA HOUSE (T. M. Bolton, manager): Chase-Lister Theatre co. 7-12 in Little Joe, The Crystal Cross, The Sea of Ice, East Lynne, Monte Cristo, and Rip Van Winkle; poor business; performances good.

SPRINGFIELD.—BALDWIN THEATRE (W. L. Porterfield, lessee and manager): Wainer Comedy co. 14-19. Wang 22. Devil's Auction April 4. Miss Francis of Yale 5.

MEXICO.—FERRIS GRAND OPERA HOUSE (Gentry and Worrell, managers): Chase-Lister co. opened for a week 14, presenting Little Joe to good house.

PAYETTE.—OPERA HOUSE (Lee Holladay, manager): Jule Walters' Side Tracked 9 failed to please. A Thoroughbred 26.

MARSHALL.—OPERA HOUSE (Bryant and Newton, managers): Suto Sunetoro gave a good performance 10 to a poor house; stormy weather.

WARRENSBURG.—MAGNOLIA OPERA HOUSE (Hartman and Markward, managers): F. A. Wade's Comedy co. 17-19.

MONTANA.

BUTTE.—MAGUIRE'S OPERA HOUSE (John Maguire, manager): J. J. Corbett to splendid houses in A Naval Cadet 6-9. Nellie McHenry in A Night in New York 10-12; audiences pleased; attendance good. Daniel Sully 14-16. Frederick Warde 17-19.—SUTTON'S THEATRE (Dick P. Sutton, manager): Kittie O'Connor Stock co. 7-12; good business. Frank Readick co. 14-19.

ANACONDA.—THEATRE MARGARET (John Maguire, manager): Nellie McHenry in A Night in New York 9; light business; co. not up to usual standard. James J. Corbett 10 in A Naval Cadet; banner house of season; receipts $1,000. A Bachelor's Honeymoon 15. Dan Sully 17. A Stranger in New York 19.

LIVINGSTON.—HEFFERLIN OPERA HOUSE (C. S. Hefferlin, manager): Daniel Sully in O'Brien the Contractor 5 to good house; good performance.

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Frederick Warde 14. Nellie McHenry 15. A Texas Steer 28.

BILLINGS.—OPERA HOUSE (A. L. Babcock, manager): Frederick Warde in Virginia 12; excellent performance; crowded house. Nellie McHenry 16 A Bachelor's Honeymoon (return engagement) 21. ==ITEM: Local lodge B. P. O. E. gave an open social session and banquet 9. A most enjoyable time was had.

MISSOULA.—UNION OPERA HOUSE (John Maguire, manager): J. J. Corbett in A Naval Cadet drew one of the largest houses of the season. A Bachelor's Honeymoon 14. Daniel Sully 19.

BOZEMAN.—OPERA HOUSE (A. R. Cutting, manager): Daniel Sully in O'Brien the Contractor 7; medium house; performance fair. Nellie McHenry 14. Frederick Warde 15.

NEBRASKA.

LINCOLN.—THE OLIVER (John Dowden, manager): Aiden Benedict and Olive West in Fabio Romani 8 to good house; fine performance. Edward Harrigan in Old Lavender 11; light house; performance excellent. The Gay Matinee Girl 14. Courted into Court 15. Our Flat 24. Roland Reed 28. Miss Francis of Yale 29. ==THE FUNKE (F. C. Zehrung, manager): Professor Windsor 6-8; big business. Calhoun Opera co. 11, 12; fair business; good performances of Amorita, La Grande Duchesse, and Fra Diavolo. Fitz and Webster 17. Shore Acres 25, 26. A Hired Girl 28.

BEATRICE.—PADDOCK OPERA HOUSE (Fuller and Lee, managers): Monroe and Hart in The Gay Matinee Girl, with Iola Pomeroy in the title-role, 15; good business; excellent performance. Cook's Comedians in Our Flat 23. ==AUDITORIUM (G. L. Platt, manager): Dark.

NEBRASKA CITY.—OVERLAND THEATRE (Carl Morton, manager): Aiden Benedict in Fabio Romani 11; good house; audience disappointed. Calhoun Opera co. 14-16. The Gay Matinee Girl 18.

FREMONT.—LOVE OPERA HOUSE (C. A. Osborne, manager): A Boy Wanted 8; big business; splendid performance. The Gay Matinee Girl delighted a fair audience 11. A Breezy Time 15. Spooner's Comedy co. 28-April 2.

KEARNEY.—OPERA HOUSE (R. L. Napper, manager): A Boy Wanted pleased a fair house 10; snow storm interfered with attendance. A Hired Girl 30.

WAHOO.—OPERA HOUSE (Thomas Killian, manager): The Gay Matinee Girl 12; good business; audience pleased. A Breezy Time 16 Side Tracked 28.

NEW HAMPSHIRE.

NASHUA.—THEATRE (A. H. Davis, manager): Wellers Stock co. in Passion's Slave and Unknown 11, 12; good performances; light receipts. The Tarrytown Widow 14; excellent performance; fair receipts. Twelve Temptations 17. Corse Payton co 21-26.

PORTSMOUTH.—MUSIC HALL (J. O. Ayers, manager): The Tarrytown Widow drew rather small house 15; performance excellent. A Stranger in New York 23.

BERLIN.—CLEMENT OPERA HOUSE (F. M. Clement, manager): A. Lincoln Kirke, assisted by Jennie Gibson and others, to fair audience 7. Sowing the Wind 23. Canadian Jubilee Singers 31. The Heart of Chicago April 9.

CONCORD.—WHITE'S OPERA HOUSE (B. C. White, manager): A Boy Wanted 14; good house. A Stranger in New York 21. Secret Service April 14.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, manager): A Stranger in New York 22. ==NEW ELM STREET THEATRE: Dark.

EXETER.—OPERA HOUSE (J. D. P. Wingate, manager): The Tarrytown Widow pleased a large audience 16.

CLAREMONT.—OPERA HOUSE (O. B. Rand, manager): Colonel Henry Watterson lectured to full house 16. A Stranger in New York 17.

NEW JERSEY.

NEWARK.—THEATRE (J. Bard Worrell, manager): Under the Red Robe 14-19 Augustin Daly's co. in The Magistrate and Number Nine 21-26. Julia Marlowe 28-April 2. ==JACOB'S THEATRE (M. J. Jacobs, manager): My Friend from India 14-19; co. efficient and gave general satisfaction; business opened fair. Andrew Mack 21-26. A Guilty Mother 28-April 2. ==COLUMBIA THEATRE (F. W. Voigt, manager): The Land of the Living 14-19. The co., headed by Lillian Washburn, thrilled and amused by turns, but held the undivided attention of the patrons. Business opened fair. Go-Won-Go-Mohawk 21-26. The Silver King 28-April 2. ==ITEMS: DeWolf Hopper will present El Capitan at the Newark next month. The First Regiment band has been engaged to assist.—Mabel Gillman took Virginia Earle's part in The Geisha at the matinee 12 and made a hit.—The annual reception of T. M. A. lodge, No. 28, took place in the Krueger Auditorium 10. It was a success. C. Z. KENT.

ELIZABETH.—STAR THEATRE (Colonel W. M. Morton, manager): Darkest Russia did fair business 12. Digby Bell in The Boosier Doctor scored an emphatic hit 6, and was deserving of better patronage. At Piney Ridge to a fair house 15; performance excellent. Kronold Concert co. 21. Passion Play 22-26. De Wolf Hopper April 1. ==LYCEUM THEATRE): A. H. Simonds, manager): Colonel R. G. Ingersoll lectured to a fair house 17. Cissy Fitzgerald 28. The Prisoner of Zenda 28. The Tarrytown Widow 30. Sol Smith Russell April 8.

TRENTON.—TAYLOR OPERA HOUSE (T. B. Taylor manager): The Brownies 11. Denman Thompson in The Old Homestead had a big house 12. The Geisha 15; fine audience and performance. Nancy McIntosh received ovation from a crowd of Princeton students Digby Bell in The Boosier Doctor 17 delighted a large audience. Waite's Comedy co. 21-26. The Sporting Duchess 28. The Wedding Day April 2 Sol Smith Russell 9.

PATERSON.—OPERA HOUSE (John J. Goetchius, manager): Parada (local) 14-19 to small audiences; performance good. At Piney Ridge 21-23. My Boys 24-26. ==EDEN THEATRE (H. E. Toovey, manager): Crane's Players in Waifs of the Street, All for Money, The Two Kids, Legally Dead, Boy from Boston, and Daly's Daughters 14-19 to good and pleased audiences The Pulse of New York 21-26.

PLAINFIELD.—STILLMAN THEATRE (Maze Edwards, manager): Darkest Russia 11; fair business; pleased audience. New Henry co. 12; medium house; performance satisfactory. The Geisha 16; large audience; excellent production. Guy Brothers' Minstrels 17; heavy business; great satisfaction. The Good Mr. Best 19. The Sages 21-26.

ORANGE.—MUSIC HALL (George P. Kingsley, manager): Augustin Daly's co. presented The Geisha 14; co. and performance excellent; big business. Joseph Jefferson 29. ==COLUMBUS THEATRE (John T. Platt, manager): Arrah Na Pogue 17.

ASBURY PARK.—PARK OPERA HOUSE (W. H. Morrison, manager): The Real Widow Brown 10; good business; co. good. Guy Brothers' Minstrels 15; big business; co. gave big satisfaction. A Gay New Yorker 18.

WASHINGTON.—BEATTY MUSIC HALL (George M. Dawes, manager): Guy Brothers' Minstrels 24.

BOONTON.—HARRIS LYCEUM (Harris Brothers, managers:) A Gay New Yorker 21. Guy Brothers' Minstrels 25.

HOBOKEN.—LYRIC THEATRE (H. P. Soulier, manager): Gettysburg 11-13 drew large houses; good co. A Guilty Mother 14-16; fair business; appreciative audience. U. T. C. 17-19.

RED BANK.—OPERA HOUSE (C. E. Nieman, manager): Only a Private 16; S. R. O.; good performance. Mrs. Tom Thumb and Lilliputian Comedy co. 18, 19. Guy Brothers' Minstrels 21.

NEVADA.

VIRGINIA CITY.—PIPER'S OPERA HOUSE (E. Piper, manager): Hockey-Wheeler co. 7-12; fair business.

NEW MEXICO.

ALBUQUERQUE.—GRANT'S OPERA HOUSE (L. A. McRae, manager): Zamloch 11-14; small houses; first-class performances.

NEW YORK.

ROCHESTER.—LYCEUM THEATRE (A. E. Wolff, manager): Crowded houses greeted De Wolf Hopper and his co. in El Capitan 14, 15. Otis Skinner pleased fair attendance 18, 19, presenting Prince Rudolph. Frank Daniels 25, 26. ==COOK OPERA HOUSE (Sam S. Shubert, manager): Van Asher's Tri-Star co. appeared before good houses 14-19, presenting In the Heart of the Storm, Dorcas, Monte Cristo, and The Silver King. Inez Mecusker, Ella Warren Harmon, and Willard Lee, deserve praise for meritorious work. Same co. 21-26. ==ACADEMY OF MUSIC (Louis C. Cook, manager): Fine business ruled 14-19. The stock co appeared in Camille, The Black Flag, and An Arabian Night Emma Bell appeared to advantage in the leading role in the former play, and she was ably supported by Frederick Webber, W. C. Holden, and Frederick Ormond. Hudson Liston made much of his character of Laferus in The Black Flag. ==ITEMS: Owing to the temporary indisposition of Willard Lee, of the Van Osten co. 14, Frederick Kensee, of the Academy, co. was "loaned," and did exceedingly well. Your representative is under obligations to Manager C. G. Williams and attaches of The Wonderland, Detroit, for courtesies extended during a recent visit to that city.

SYRACUSE.—WIETING OPERA HOUSE (M. Reis, lessee; J. L. Kerr, manager): De Wolf Hopper in El Capitan attracted good houses 11, 12. Otis Skinner in Prince Rudolph 15, 16; excellent performance to fair business. The Herrmanns 17-19. A Southern Romance 22, 23. A Milk White Flag 24. Elihu R. Spencer 25, 26. ==BASTABLE THEATRE (S. S. Shubert, manager): Young Mrs. Winthrop to the usual big business 14-19; performances satisfactory. This is the eleventh week of the Salisbury Stock co. ==GRAND OPERA HOUSE (George A. Edes, manager): A Bunch of Keys drew well and pleased 10-12. Humanity 14-16 was well played to good sized audiences. The Woman in Black 17-19. Ward and Vokes 21-23. The Gay Girls from Gotham 24-26.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark, manager): The Isle of Champagne, with Richard Golden in the leading role, gave satisfaction to good business 10. Otis Skinner, supported by an excellent co., presented Prince Rudolph before a small but appreciative audience 12. Andrews Opera co. pleased fair houses 14-16. Who Is Who 19. Maude Hillman co. 21-23. ==BIJOU THEATRE (A. A. Fenyvesy, manager): When His Wife's Away drew light houses and gave fair satisfaction 10-12. Robie's Bohemian Burlesquers attracted and pleased good houses 14-16. In the olio are the Martiere Sisters, Fields and Wooley, Flo Jansen, Van and Nobriga, and Jere Mahoney. A Trip to Coontown 17-19. London Gaiety Girls 21-23.

ALBANY.—HARMANUS THEATRE (Woodward and Voyer, managers): Capital Quartette concert and cake walk 16. Passion Play 17-19. A Southern Romance 24. Cumberland '61 25. ==LELAND OPERA HOUSE (C. H. Smith, manager): Kelly and Mason in Who Is Who 14-16 opened to big business. The stars are well supported. The specialties are by Georgie Tompkins and Belle Tufts, Kelly and Mason, and Annie Ducre, Whiting Sisters, and Gignese and Boyer. Fannie Denham. Rouse and Georgie Tompkins made hits. Humanity 17-19. Vaudeville headed by Joseph Hart, Carrie De Mar, and Patrice 21-26.

TROY.—GRISWOLD OPERA HOUSE (S. M. Hickey, manager): Wolford's Stock co. 10-12, presenting The Smugglers. The Brand of Cain and Master and Man drew fair houses. Kennedy's Players 14-19 in The Two Thieves, The Midnight Express, Behind Prison Bars, A Celebrated Case, The Two Orphans, Ticket of Leave Man, East Lynne, Pygmalion and Galatea, and The Octoroon; co. and business good. Ethel Tucker co. 21-26. The Wedding Day 28. Bennett and Moulton co. 29-April 2. ==RAND'S OPERA HOUSE (Harry G. Rand, manager): Washburn's Minstrels 15, 16; co. good; houses fair. Pudd'nhead Wilson 18, 19. A Milk White Flag 21. ==MUSIC HALL: Alexandre Guilmant 16; packed house.

UTICA.—OPERA HOUSE (H. E. Day, manager): De Wolf Hopper and his merry co. sang El Capitan 10 to an immense audience, who greatly enjoyed the performance. Lillian Kennedy presented The Charity Girl 11, 12 to fine business. At the beginning of the last act 12 Miss Kennedy and her brother James had just started their specialty when Miss Kennedy was stricken with the illness that resulted in her death 14. Ward and Vokes 25, 26. The Wedding Day 30. Joe Jefferson April 7. ==ITEM: The lease of the Opera House by Jacob J. Schubert, of Syracuse, was executed 16. Mr. Schubert will take possession of the house May 1, the lease being for three years All local dates at the house will be kept by agreement with the Utica Mechanics' Association.

ROME.—WASHINGTON STREET OPERA HOUSE (Graves and Roth, managers): A Trip to Coontown 10; large audience; co. good. A Bunch of Keys, booked for 12, canceled. Pudd'nhead Wilson 15; fair audience; giving satisfaction. Robert Hilliard 23. The Gormans 30. ==PINK'S OPERA HOUSE (Samuel Cox, manager): Boston Quartette 12; large audience; fine entertainment. When His Wife's Away 19. Shannon Comedy co. 21-26. ==ITEM: Judson Flint, of Daly's Theatre, New York, is visiting friends here.—Frank Willihen and Ernest Sullivan, stage hands, injured by explosion at the performance of Humanity, at Washington Street, are able to be about.

SCHENECTADY.—VAN CURLER OPERA HOUSE (C. H. Benedict, manager): A Trip to Coontown did a big business 12; performance first-class. The Freeman Sisters made a big hit and received several encores. Wolford's Stock co. 14-16 had packed houses; satisfactory performances. Repertoire: Master and Man, The Brand of Cain, Storm Beaten, Mystic Mountains, and The Smugglers. Kelly and Mason in Who Is Who delighted a large audience 17. The stars are surrounded with first class people and the performance was the best of the kind seen here this season. A Milk White Flag 23. Otis Skinner 24. A Southern Romance 25. The Idol's Eye April 1.

JAMESTOWN.—ALLEN'S OPERA HOUSE (H. F. Allen, manager): The Elihu R. Spencer co. in Othello 16; fine audience; performance excellent. Ullie Akerstrom co. 21-26, presenting A Strange Marriage, A Bachelor's Housekeeper, The Streets of New York, Under the City Lights, The Crushed Tragedian, The Egyptian Dancer, Cinderella, and A Waif of London. Kellar 28. A Black Sheep 31.

AUBURN.—BURTIS OPERA HOUSE (E. S. Newton, manager): Maud Hillman co., presenting Special Delivery, The Cuban Spy, Charity Bess, Barrel of Money, The Broker's Daughter, and The Wyoming Mail, filled the house 7-12. Otis Skinner 17. Ole Olson 18. Waite's Opera co. 28.

ELMIRA.—LYCEUM THEATRE (M. Rais, manager): King Dramatic co. to good business 14-19 in Lights o' London, The Power of the Press, The Paymaster, The Lady of Lyons, The Wages of Sin, The Circus Girl, Brother for Brother, and All the Comforts of Home. Ole Olson 23. Frank Daniels 24. Chauncey Olcott 25.

SARATOGA SPRINGS.—THEATRE SARATOGA (Sherlock Sisters, managers): E. Melvin Robinson impersonated the ten characters in the cast of Hick'ry Farm 14 to a fair audience, giving satisfaction. Secret Service 15. Mr. Beane from Boston 24 Tommy Shearer co. 28-April 2. ==TOWN HALL (Thomas Leonard, manager): Dark.

CORNING.—OPERA HOUSE (H. J. Sternberg, manager): Otis Skinner in Prince Rudolph 10 to large and delighted audience. Old Southern Life 12; fair business; performance poor. Kellar 30. ==ITEM: A reception was given to Mr. and Mrs. Skinner 10 by Mrs. J. B. Maltby, which was attended by local society.

GLOVERSVILLE.—KASSON OPERA HOUSE (A. L. Covell, manager): Edwin Mayo and an excellent co. in Pudd'nhead Wilson 16; large and appreciative audience. Tommy Shearer co. 21-26. Tennessee's Pardner April 2. ==ITEM: The Girl from 'Frisco, booked for 17, failed to appear

OSWEGO.—WILSON OPERA HOUSE (J. H. Beaumont, manager): Shannon Comedy co. closed a successful week's business 12, giving satisfaction, presenting An Innocent Convict, Cast Adrift, Cousin Teddy, Prince of Liars, A Virginia Romance, The Attorney, and Ten Nights in a Bar Room. Elihu R. Spencer 22.

OGDENSBURG.—OPERA HOUSE (Charles S. Hubbard, manager): Edwin Mayo in Pudd'nhead Wilson 14; good business; performance satisfactory. Daniel R. Ryan co. 21-26.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): Owing to death of Lillian Kennedy house was dark 16. The Sporting Duchess 19. Bennett-Moulton Comedy co. 21-26. The Prisoner of Zenda 28.

WAVERLY.—OPERA HOUSE (J. K. Murdoch, manager): Arnold Wolford Stock co. 17-19. Ullie Akerstrom co. April 4-9.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, manager): Humanity 10 pleased medium business. Otis Skinner in Prince Rudolph 14 pleased a fair house. Ole Olson 17. Ward and Vokes 24. Cumberland '61 30. Field's Minstrels April 1.

PLATTSBURG.—THEATRE (Edwin G. Clarke, manager): A Stranger in New York to large and appreciative audience 14. Otis Harlan and Charlotte Crane were particularly well received. A Boy Wanted 17.

CORTLAND.—OPERA HOUSE (Wallace and Gilmore, managers): Clara Schumann's Ladies' Orchestra 15; good house; excellent satisfaction. When His Wife's Away 17. Ole Olson 19. Washburn's Minstrels 24. Graphoscope 25, 26. Robert Hilliard 29.

LOCKPORT.—HODGE OPERA HOUSE (Knowles and Gardner, managers): El Capitan 16; S. R. O.; good satisfaction. A Contented Woman 28. A Black Sheep April 2. Al. G. Field's Minstrels 7.

NEWBURG.—ACADEMY OF MUSIC (F. M. Taylor, manager): Waite's Comedy co. presented 14-19 The Wife, The Lost Paradise, The Charity Ball, Men and Women, and several others to packed houses. A Southern Romance 21.

AMSTERDAM.—OPERA HOUSE (George McClumpha, manager): Washburn's Minstrels gave a fair performance to a good house 17. The Gormans 26. Robert Hilliard (ushers' benefit) April 2.

COHOES.—NATIONAL BANK HALL (E. C. Game, manager): Graphoscope to fair and satisfied audiences 10-12.

GLENS FALLS.—OPERA HOUSE (F. E. Pruyn, manager): A Boy Wanted 19.

WATERTOWN.—CITY OPERA HOUSE (E. M. Gates, manager): Humanity 11, 12; light houses; fair performance. Ole Olson 16; fair house and co. Hibernian Dramatic co. (local) in The Returned Californian 17; top heavy house. Misses Reed and Stetson were especially good. Waite's Comic Opera co. 28-April 2.

BATAVIA.—DELLINGER OPERA HOUSE (E. J. Dellinger, manager): Ullie Akerstrom to large houses 7-12 in A Strange Marriage, A Bachelor's Housekeeper, Under the City Lights, A Beautiful Slave, The Egyptian Dancer, and A Waif of London. Darkest Russia 26.

ONEIDA.—MUNROE OPERA HOUSE (E. J. Preston, manager): Washburn's Minstrels, booked for 24, canceled. Graphoscope 21-23.

RONDOUT.—LISCOMB OPERA HOUSE (George G. Liscomb, manager): Leon Washburn's Minstrels 12, S. R. O.; best of satisfaction.

TICONDEROGA.—UNION OPERA HOUSE (F. T. Lock, manager): Boy Wanted 21

PENN YAN.—SHEPPARD OPERA HOUSE (C. H. Shoson, manager) The Wizard of the Nile 16.

WELLSVILLE.—BALDWIN'S THEATRE (E. A. Rathbone, manager): Old Southern Life 17.

FONDA.—OPERA HOUSE (E. B. Hodge, assistant manager): A Trip to Coontown 14; good business; performance first-class. Shannon Comedy co. 28-April 2.

JOHNSTOWN.—GRAND OPERA HOUSE (J. E. Barrett, manager): Ada Bothner, supported by an able co., presented A Bunch of Keys 15 to a fair house. Pudd'nhead Wilson 17. Francis Wilson 25.

MIDDLETOWN.—CASINO THEATRE (B. W. Corey, manager): Andrews Opera co. to big business 11, 12; audience pleased. A Guilty Mother 19.

OLEAN.—OPERA HOUSE (Wagnor and Son, managers): The Wizard of the Nile 18. Old Southern Life 19. ==ACADEMY OF MUSIC (F. D. Leland, manager): Dark.

NORWICH.—CLARK OPERA HOUSE (L. B. Bassett, manager): A Trip to Coontown 16; fair house; best of satisfaction Washburn's Minstrels 23. The Gormans 31. ==ITEM: Manager Bassett will leave 17 for New York on business.

ITHACA.—LYCEUM (M. M. Gutstadt, manager): Waite's Opera co. to full houses 14-19.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (S. Ossoski, manager): Old Southern Life gave general satisfaction to a crowded house 15. The Wizard of the Nile 17.

HUDSON.—OPERA HOUSE: Washburn's Minstrels pleased a good house 14.

LITTLE FALLS.—CRONKHITE OPERA HOUSE (E. A. Conyne, manager): Graphoscope 17-19. Robert Hilliard 22. ==SKINNER OPERA HOUSE (H. A. Skinner, manager): Washburn's Minstrels 21.

ONEONTA.—NEW THEATRE (W. D. Fitzgerald, manager): Kelly and Mason 18. Andrews Opera co 21, 22. Robert Hilliard 31. The Gorman Brothers April 1. ==METROPOLITAN THEATRE (C. H. McDonegall, manager): Dark.

NORTH CAROLINA.

ASHEVILLE.—GRAND OPERA HOUSE (J. D. Plummer, manager): Peruchi-Beldini co. in Georgia Cracker, Little Wild Cat, The Great Diamond Robbery, Americans Abroad, and The Girl I Love, to fair business 14-19.

GREENSBORO.—ACADEMY OF MUSIC (W. J. Blackburn, manager): Louis James 14 in Julius Cæsar and Spartacus; best business of the season; fine co. His Excellency 23. Edwin Fraser 31. Wang April 4.

RALEIGH.—METROPOLITAN OPERA HOUSE (George D. Meares, manager): His Excellency 25. Edwin Travers April 4, 5 John Griffith 19.

WILSON.—OPERA HOUSE (James Thomason, manager): Wilson's Minstrels co. 15 to S. R. O.; audience enthusiastic. Old Farmer Hopkins (return date) 25

WILMINGTON.—OPERA HOUSE (S. A. Schloss, manager): Pudd'nhead Wilson, booked for 17, closed season.

CHARLOTTE.—OPERA HOUSE (Nat Gray, manager): Louis James 12; fine performance; fair business His Excellency 17.

FAYETTEVILLE.—OPERA HOUSE (Will C. Dodson, manager): Old Farmer Hopkins 24.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, manager): Frederick Warde in Virginius 7; fair audience. Sylvia Bidwell as Virginia shared honors with the star; rest of support poor. McIvor-Tyndall in A Night of Mystery 10 to a very small and chilly audience. Lieutenant Peary 15. A Stranger in New York 17. Nellie McHenry 22. Tim Murphy 23. Katie Putnam in A Texas Steer 24. Return engagement of A Bachelor's Honeymoon 29. ==ITEMS: The Ole Olson co. laid off here a day on their way to Winnipeg.—Frederick Warde gave a talk to the students of the high school, his subject being Women of Shakespeare. ALSON BRUBAKER.

JAMESTOWN.—OPERA HOUSE (E. P. Wells, manager): Frederick Warde and excellent co. gave a fine performance of Virginius to a crowded house 8. Mr. Warde and Sylvia Bidwell captivated the audience throughout. Mr. Hotchkiss was also very good. The Opera House orchestra, lately organized, rendered a pleasing programme, reflecting great credit on Manager Wells. ==ITEM: Mr Warde was given a reception by the local K. of P. and Elks' lodges.

GRAND FORKS.—METROPOLITAN THEATRE (E. J. Lander, manager): Ole Olson, with Ben Hendricks in the title-role, to fair house 9; satisfactory performance. A Stranger in New York 16. Tim Murphy 21. Katie Putnam in A Texas Steer 23. Nellie McHenry 25. A Bachelor's Honeymoon 30. Shall We Forgive Her April 20.

BISMARCK.—ATHENÆUM (J. D. Wakeman, manager): Frederick Warde in Virginius 9 to fair house. Mr. Warde and Sylvia Bidwell were good. Nellie McHenry 19. A Bachelor's Honeymoon 23. McGinty the Sport April 7. Black Bostonians 25.

OHIO.

DAYTON.—GRAND OPERA HOUSE (Harry E. Feicht, manager): Fanny Rice in At the French Ball 11; fair business; the sparkling comedy was well interpreted and gave unequivocal satisfaction; the vivacious and fascinating star fully displayed her versatility, in which she is well endowed, the hearty recalls at the end of the several acts being fitting and well deserved compliments. Never Again 14. Superba 30, 31. Elks Minstrels April 11. Sousa's Band 18, 19. ==PARK THEATRE (Harry E. Feicht, manager): Misco's City Club 10-12; good business; the specialties, with a few exceptions, were pleasing. Lew Palmer, Duck and Kittie Cummins, and Nellie Waters claiming the popular call; the burlesques were fair. Faust 14-16. The White Slave 28-30. Cuba's Vow 31-April 2. ==ITEMS: Manager Feicht had paid him by Ariel Barney, manager of Francis Wilson, the high compliment of booking Mr. Wilson for two weeks beginning 14, in some of the principal one-night stands in Ohio, Indiana, and Pennsylvania.—The advance sale for Francis Wilson, who plays a return engagement 18, is phenomenally large, showing what a sterling attraction and efficient work will accomplish in the face of the Lenten season. J. W. WEDEKIND.

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URBANA.—MARKET SQUARE THEATRE (H. R. Williams, manager): A heavy rain prevented as big an audience 12 to see Robert Downing in The Gladiator as the merits of the star and co. deserved. The production was excellent. Eugene Moore shared honors with the stars. Walker Whiteside in the Merchant of Venice 15. Field and Hanson's Minstrels 18. When London Sleeps 25. ==ITEMS: Eleanor Downing is taking a vacation from school and visiting her father, Robert Downing.—Josie Borden has joined the Downing co.—Maud Stover, here this season with Madame Sans Gene, is with the Downing co.—Eugene Morse, of the Downing co., expects to star next season in a modern play under the management of Mr. Downing. W. H. MCGOWN.

AKRON.—GRAND OPERA HOUSE (W. A. Albaugh, manager): Elihu R. Spencer 11, 12 in Othello, Romeo and Juliet, and Julius Cæsar; co. good; audience pleased, although small. A Black Sheep 14; large audience; good co. Stetson's U. T. C. 19. A Hot Old Time 21 When London Sleeps 22. Francis Wilson 24. Robert Ingersoll 31. ==ASSEMBLY THEATRE: (W. G. Robinson, manager): Fay Foster Extravaganza co. 18, 19. ==ITEM: Dr. A. M. Cole has filed an application in Court asking for the sale of the Grand Opera House, now in the hands of a receiver. He has a claim for $3,000. The total indebtedness is about $10,000.

PORTSMOUTH.—GRAND OPERA HOUSE (H. S. Grimes, manager): Robert Downing in The Gladiator 17; splendid production; attendance light. Joshua Simpkins 19 Macauley-Patton co. 21-26. John Griffith 31. ==ITEMS: The Barber Circus (local) will open season here May 1.—Manager Webb will exhibit vitascope under tent at fairs coming season, and already has number of dates.—Pearl Revere has gone to Huntington, W. Va., to spend the Summer.

TOLEDO.—VALENTINE THEATRE (L. M. Boda, manager): Willie Collier, The Man from Mexico (return engagement), 10-12 to big business. The star is supported by an excellent co., and many availed themselves of the opportunity of seeing the funny play a second time. Never Again 15, 16. My Friend from India 21, 22 Richard Mansfield 23. A Milk White Flag 24-26. ==PEOPLE'S THEATRE (S. W. Brady, manager): Katie Emmett in The Waifs of New York to the usual good business 10-12. Agnes Wallace-Villa in The World Against Her to fair houses 13-16.

HAMILTON.—GLOBE OPERA HOUSE (Connor and Smith, managers): Davis' U. T. C. co. 12; S. R. O. Countess Von Hatzfeld and co. in A Bachelor's Troubles 15; large house. Thomas W. Keene 28. Cherry Sisters 31. ==ITEM: Countess Von Hatzfeld was formerly a resident of this city, which is accountable for the large business. The co. was organized recently in Cincinnati, and gave its initial performance here. The comedy called A Bachelor's Troubles appeared to be Jane, with the names of the characters changed.

LIMA.—FAUROT OPERA HOUSE (Howard G. Hyde, manager): Walker Whiteside in Hamlet to a poor house 10; performance excellent. Cissy Fitzgerald, in the Foundling 12 Francis Wilson in Half a King 14 delighted a packed theatre Too much of praise cannot be given the performance Stuart Robson 18. Colonel Billy Thompson's Triple Alliance 19. A Hired Girl 22.

SANDUSKY.—NIELSEN OPERA HOUSE (Charles Baezt, manager): When London Sleeps pleased a large audience 12. The Sunshine of Paradise Alley 16; excellent co and scenic effects Hi Henry's Minstrels 17. Stuart Robson 19. Kate Claxton 22. Captain Jack (local) 28. Scalchi Concert co. 29. Cleveland Stock co. 30.

LANCASTER.—CHESTNUT STREET OPERA HOUSE (Mrs. McNeill, manager): Robert Downing 19 The Three Bostonians 21 under auspices of K. of P. Irving French co. 24-26. Colonel Billy Thompson's veriscope 30. ==ITEM: Harry D. Ernich, a Lancaster boy, comes with the Downing co. as business-manager.

SPRINGFIELD.—BLACK'S OPERA HOUSE (Charles Brunner, manager): Robert Downing in The Gladiator 11; good performance and business Gay Masqueraders 15; good performance, good audience. Thomas W. Keene 16. Robert B. Mantell 19. When London Sleeps 26.

ATHENS.—OPERA HOUSE (Miller and McCune, managers): Macaulay-Patton co. 7-12; fair business; co. good. Plays produced: Minister's Son, Mother and Son, A Sly Old Fox, Pavements of Paris, East Lynne, and Ten Nights in a Bar Room. Rhea, with a capable co., in Napoleon 16; good business and performance.

TROY.—OPERA HOUSE (D. L. Lee, manager): Robert Downing in The Gladiator 14; benefit K. of P. to S. R. O.; receipts $328; Faust 19. ==ITEM: After the performance Brother Downing was invited to the K. of P. lodge rooms to assist in second degree work, which was followed by a banquet.

NORWALK.—GARDNER MUSIC HALL (L. C. Bradley, manager): A Black Sheep 12 to good business. Al. G. Field's Minstrels April 6.

MARTINS FERRY.—NEW OPERA HOUSE (Will A. Miller, manager): Under the Dome 16. The Haunted Mill (local) 17. Miller-Sisson-Wallace co. 19.

CAMBRIDGE.—HAMMOND'S OPERA HOUSE (R. Hammond, manager): Maro, magician 11; small but appreciative audience. Cissy Fitzgerald 15. J. B. Mackie 18.

FOSTORIA.—ANDES OPERA HOUSE (Campbell and Hess, managers): When London Sleeps 11 to a good house. Human Hearts 15. The Real Widow Brown 26.

HILLSBORO.—BELL'S OPERA HOUSE (Frank Ayres, manager): Thompson's veriscope booked for 24, canceled and asked for time later. ==ITEM: The B. P. O. E. lodge here will give their annual banquet 15.

ZANESVILLE.—OPERA HOUSE (R. D. Schultz, manager): Rosabel Morrison in Carmen 9 Under the Dome 15. Kellar 21. ==MEMORIAL HALL (W. B. Deacon, manager): Denier's Comedians drew well 7-12. Same co. 14-19.

POMEROY.—OPERA HOUSE (E. L. Keiser, manager): Amy Whaley Concert co. 14. Polk Miller co. 15.

BELLEFONTAINE.—GRAND OPERA HOUSE (George W. Guy, manager): Walker Whiteside in Hamlet 14 to large house. He is always a favorite Faust 25. Local minstrels 25.

CHILLICOTHE.—MASONIC OPERA HOUSE (E. S. Robinson, manager): Wilson Comedy and Vaudeville co. opened for a week 14 to good business. Davis' U. T. C. 21. Walker Whiteside 23.

ELYRIA.—OPERA HOUSE (W. H. Park, manager): The Heart of Chicago April 4 Ward and Vokes 15.

NEW PHILADELPHIA.—UNION OPERA HOUSE (George H. Bowers, manager): Great Eastern Band, under management of John Burri, 9; S. R. O.; best of satisfaction. Stetson's U. T. C. 22. Hiawatha 25. The Wizard of the Nile 30.

BRYAN.—JONES' OPERA HOUSE (L. D. Bentley, manager): J. S. Burdett 16. Fanny Rice 21. The Real Widow Brown 23.

EAST LIVERPOOL.—NEW GRAND (James Norris, manager): Fred Wilson Repertoire co. closed 12 a successful week's business; good satisfaction. Gay Masqueraders 24. Fannie Rice 25. Thomas E. Shea 28 April 2. Robert Downing 4.

KENT.—OPERA HOUSE (Davis and Livingston, managers): Stetson's U. T. C. 18. The Heart of Chicago April 1.

MANSFIELD.—MEMORIAL OPERA HOUSE (E. R. Endley, manager): Billy Thompson's Triple Alliance to small audience 8. The Sunshine of Paradise

Alley 15; excellent entertainment. Francis Wilson 23. Field's Minstrels 30. Katie Emmett 31.

NEWCOMERSTOWN.—CITY OPERA HOUSE (I. S. Loos, manager): Maro 15 to a delighted audience.

TIFFIN.—NOBLE'S OPERA HOUSE (Charles L. Bristol, manager): Thomas W. Keene, supported by Charles B. Hanford, presented Richard III. 15 to a fair audience; general satisfaction. Bad weather prevented better attendance.

XENIA.—CITY OPERA HOUSE (C. L. McClellan, manager): Chimmie Fadden 5; fair business; performance poor. Fanny Rice in At the French Ball 10 pleased a large audience. Davis' U. T. C. 16; business and performance fair.

GALION.—CITY OPERA HOUSE (S. E. Riblet, manager): A Black Sheep 11; poor business; performance fair. The singing of Joe Natus deserves special mention.==MANAGER OPERA HOUSE (Waldman and Rettig, managers): Davis' U. T. C. 23.

MARIETTA.—AUDITORIUM (M. G. Seipel, manager): Under the Dome 14; fair audience; satisfactory performance. Robert Downing 23. The Heart of Chicago 29. American Burlesquers 7. Harry Nye, manager. Rosabel Morrison, in Carmen, 10.

UHRICHSVILLE.—CITY OPERA HOUSE (Elvin and Van Ostrain, managers): Local minstrels 15; packed house. Stetson's U. T. C. 23.

ALLIANCE.—OPERA HOUSE (F. W. Gaskill, manager): Rhea in Napoleon 10; light business; fair satisfaction. A Black Sheep 16; packed house; every one pleased.

FREMONT.—OPERA HOUSE (Heim and Haynes, managers): When London Sleeps 11; fair house and performance. Hi Henry's Minstrels 18.

ASHTABULA.—SMITH'S OPERA HOUSE (James L. Smith, manager): Dark.==AUDITORIUM (M. H. Haskell, manager): Thomas W. Keene in The Merchant of Venice 11; large and appreciative audience. Stetson's U. T. C. 16; fair house. Up Side Down (local) 24. The Dazzler April 4.

CANAL DOVER.—BIG FOUR OPERA HOUSE (Beiter and Co., managers): Cissy Fitzgerald 17. J. B. Mackie 19. The Heart of Chicago 31. Sadie Raymond April 2.

CANTON.—THE GRAND (M. C. Barber, manager): The benefit performance given by local amateurs for the benefit of the stage hands of the Grand, attracted two large audiences 12; good performance. The Sunshine of Paradise Alley pleased a fair audience 14. Francis Wilson 22.

CIRCLEVILLE.—GRAND OPERA HOUSE (E. J. Henry, manager): A Black Sheep 8; entire satisfaction; crowded house.

DEFIANCE.—CITIZENS' OPERA HOUSE (Ed S. Bronson, business-manager): Nashville Students 14; fair audience, but failed to give satisfaction. Hi Henry's Minstrels 21.

GALLIPOLIS.—ARIEL OPERA HOUSE: Amy Whaley Concert co. 15; poor house; good co. Rhea 17, 18. Robert Downing 21.

IRONTON.—MASONIC OPERA HOUSE (B. F. Ellsberry, manager): Irving French co. 10-12 opened to a large house. Joshua Simpkins 18. Rhea 22.

NEWARK.—MEMORIAL AUDITORIUM (J. R. Rosebraugh, manager): A Black Sheep 10; business fair. Cissy Fitzgerald in The Foundling 14. A Contented Woman 17. Francis Wilson 19.

PINDLAY.—MARVIN OPERA HOUSE (W. C. Marvin, manager): Human Hearts 14; pleased audience; business light. Hi Henry's Minstrels 19. A Hot Old Time 23. Al. Field's Minstrels 28.

CHICAGO.—OPERA HOUSE (Louis Simmermacher, manager): Fields and Hanson 31.

MASSILLON.—NEW ARMORY (G. C. Haverstack, manager): Welsh Prize Singers 9; fine concert; S. R. O. A Black Sheep 15; fair house and co. Robert Mantell in A Secret Warrant 16; fair house; enthusiastic audience. Veriscope 22, 23. Joshua Simpkins April 1. Davis' U. T. C. 2.

PIQUA.—OPERA HOUSE (C. C. Sank, manager): Fields and Hanson's Minstrels 15; business light; co. fair. Walker Whiteside in Hamlet 16; S. R. O.; audience pleased.

WARREN.—OPERA HOUSE (Elliott and Geiger, managers): Hi Henry's Minstrels 12; S. R. O. Robert B. Mantell 15 in A Secret Warrant; a large and appreciative house. A Black Sheep 19.

GREENFIELD.—OPERA HOUSE (Heidingsfeld and De Poy, managers): Sadie Raymond in Daisy, the Missouri Girl, to a pleased house 17. Stetson's U. T. C. 30. Macauley-Patton co. April 4-9.

BUCYRUS.—VOLLRATH OPERA HOUSE (V. R. Chesney, manager): Thomas W. Keene 14 in Louis XI. to large audience. Fanny Rice 23.

OKLAHOMA TERRITORY.

OKLAHOMA CITY.—OPERA HOUSE (Oscar V. Nix, manager): John Dillon in Bartlett's Road to Seltzerville 7; good co. and house.

OREGON.

SALEM.—REED'S OPERA HOUSE (Patton Brothers, managers): Harry Corson Clark in What Happened to Jones to big business 5; performance excellent. Town Topics 26.

PENNSYLVANIA.

MAHANOY CITY.—GRAND OPERA HOUSE (J. J. Quirk, manager): James T. Kelly in A Baggage Check drew a small house 10. The co. is good and gave satisfaction. Some of the specialty work is excellent. The Heart of Chicago thrilled a fair house 12. The co. is evenly balanced and the play is interesting and mounted with elaborate scenic effects. Elroy Stock co. opened for a week 14, presenting Wife for Wife to fair house; evident satisfaction. The co. contains some new faces and is stronger than that of last year. The repertoire includes The White Squadron, The Land of the Midnight Sun, A Fair Rebel, The Unknown, The Midnight Alarm, and Paradise Alley. Darkest Russia 23. My Friend from India 28.==HERSKER'S THEATRE (John Hersker, manager): The Isle of Champagne gave satisfaction to poor business 16.==ITEMS: Edwin Elroy will play a Summer season with his stock co. at the water resorts. Next season he will have an entirely new repertoire.—Fanny Davenport has disposed of her house at Canton, Pa.—Samuel C. Commings, manager of the Opera House at Schuylkill Haven, Pa., has resigned.—A young man tried to fleece some of the storekeepers of Ashland 13. To several people he represented himself as the property man of The Heart of Chicago and to others as the advance agent of the Elroy Stock co. It was afterwards learned that he was a fraud and had no connection with either of the cos. mentioned.
R. W. SHERTZINGER.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (J. C. Mishler, lessee and manager): Frank Daniels in The Idol's Eye 11; large house; fine production. Hogan's Alley 12; house and preformance poor. Kellar 14; good house. The Pulse of New York 15; small house; fair co. Rosabel Morrison in Carmen 16. J. S. Murphy 17. A Baggage Check 18. Eight Bells 22. Cissy Fitzgerald 23. Castle Square Opera co. 29. The Sporting Duchess April 1. Katie Emmett 2.==NEW MOUNTAIN CITY THEATRE (Edwin Young, manager): Watson Sisters' Burlesque co. 21-23.==ITEM: Newt Westbrook, of the Frank Daniels co., was entertained by his many friends in his home here 11.

BETHLEHEM.—OPERA HOUSE (L. F. Walters, manager): The Crane Players ended a successful week 12, producing Daly's Daughters, The Boy from Boston, Legally Dead, All for Money, Monte Cristo, East Lynne, Two Kids, and Waifs of the Street. Co. has some good material, notably the Elmores, Gertrude Dion Magill, Kittie Edwards, Arnold Alexander, and J. E. Kelly. E. M. Crane, as the star, still holds his own. Freddie Stuber, Bethlehem's star banjoist, joined the co. here.==ITEM: A number of Bethlehemites witnessed The Isle of Champagne at Allentown 17, in which co. Maude Lillian Berri, a Bethlehemite, assumes the character of Priscilla.

JOHNSTOWN.—OPERA HOUSE (James G. Ellis, manager): Fay Foster's Vaudeville co. gave a good performance to moderate business 14; specialties very good. Rosabel Morrison in Carmen 15. Francis Wilson 26. James B. Mackie April 2. Ethel Tucker co. 4-9.==CAMBRIA THEATRE (I. C. Mishler, manager): Frank Daniels in The Idol's Eye 12; large business; production a complete success musically and scenically. Kellar brought out good house 15 in his mysterious performance. J. S. Murphy had a fair audience 16 despite a heavy rainstorm.

CHESTER.—GRAND OPERA HOUSE (Thomas Hargreaves, manager): The Real Widow Brown 12; fair business. Wilbur-Kirwin Opera co. 14-19 in Said Pasha, The Royal Middy, The Mascotte, The Queen's Lace Handkerchief, Girofla-Girofle, and Carmen to fair business. Joseph Greene co. 21-26.==ITEMS: Members of the profession can always secure THE MIRROR every Wednesday afternoon at Powell's, Eighth and Edgemont Avenues.—Robert Hunting's Railroad Shows will open here 21; route eastward. This show has its Winter quarters in this city.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Co., managers): Denman Thompson in Old Homestead 10 to the capacity. Fay Foster co. 12 to fair business. Alma Chester, supported by a well balanced co., opened for a week 14 and have drawn good houses; specialties and illustrated songs are agreeably interspersed throughout the play. The Heart of Chicago 21. Bob Burdett 22. The Isle of Champagne 23. Cissy Fitzgerald 24. Robert Ingersoll 26. De Wolf Hopper 28. Joe Ott 29. Castle Square Opera co. 30.

WILKES-BARRE.—THE NESBITT (M. H. Burgunder, manager): The Prisoner of Zenda 11; large and pleased audience. The Isle of Champagne 12; fair house; co. well received. Robert Emmett (local) 14; crowded house. Creston Clarke in The Last of His Race 17; fair business, giving satisfaction. The Brownies 18, 19. Chauncey Olcott 22. Colonel Ingersoll 24.==GRAND OPERA HOUSE (M. H. Burgunder, manager): The Woman in Black 10-12; good business; co. excellent. Maud Hillman co. 14-19, presenting Special Delivery, Cuban Spy, Fire Patrol, Charity Bess, Wyoming Mail, East Lynne, The Broker's Daughter, and A Barrel of Money; good houses.

SCRANTON.—LYCEUM (Reis and Burgunder, managers): Creston Clarke 18, 19. Chauncey Olcott 23, 24.==ACADEMY OF MUSIC (Reis and Burgunder, managers): The Woman in Black 14-16; fair business; good satisfaction. King Dramatic co. in The Stowaway, The Lights o' London, The Power of the Press, All the Comforts of Home, The Paymaster, The Wages of Sin, The Lady of Lyons, and The White Rat 21-26.==THE LINDEN (N. H. Brooks, manager): Vaudeville 14-16; fair business. Kathleen Mavourneen 17-19; large houses. U. T. C. 21-26.

WARREN.—LIBRARY THEATRE (F. R. Scott, manager): E. R. Spencer, supported by a good co., presented The Merchant of Venice to good audience 17; the play was well mounted and costumed and gave satisfaction. A Contented Woman 24.==ITEM: Manager Scott has secured the services of William Bottenberg, a Chicago scenic artist, who is now at work on several new sets. A beautiful act drop from his brush met with applause on its first appearance 11.

LANCASTER.—FULTON OPERA HOUSE (Yeckar and Glevin, managers): The Sages, hypnotists, closed a good week's business 12. The Sawtelle Dramatic co. in On the Hudson, Captain's Mate, Around the World in Eighty Days, Rosedale, Streets of New York, and other plays, pleased large houses 14-19. Some clever specialties are given. My Friend from India 23. The Isle of Champagne 24. Creston Clarke 25. De Wolf Hopper 29. The Sporting Duchess 30. Castle Square Opera co. 31.

GREENSBURG.—KEAGGY THEATRE (R. G. Curran, manager): Carrie Stanley Burns in Klondike Claim 8. On the Bowery After Dark 9. The Count of Monte Cristo 10. The Two Orphans 11, and The Creole Slave, and The Danites 12; first two performances satisfactory; remainder very poor. Rosabel Morrison in Carmen 14. Fay Foster Burlesque co. 15; performance fair. Gus Hill's Gay Masqueraders 25. Robert G. Ingersoll 28. Fanny Rice April 4.

ALLENTOWN.—ACADEMY OF MUSIC (W. E. Worman, manager): Sawtelle Dramatic co. closed a week's engagement 12, attracting fair audiences. Repertoire: The Captain's Mate, True as Steel, Maine and Georgia, Under the British Law, On the Hudson, The Streets of New York, Rosedale, and Around the World in Eighty Days. Co. good and gave general satisfaction. Wilbur-Kirwin Opera co. 21-26. My Boys 28. Kerry Gow 29. Robert Fitzsimmons co. 30.

TITUSVILLE.—OPERA HOUSE (John Gahan, manager): Josie Mills co. closed a good week's business 12 and played 14 to big results. Plays presented were Master and Man 7, A Wife's Secret 8, Barnes of New York 9, My Old Kentucky Home 10, Fabio Romani 11, The Street Waifs of New York 12, and My Old Kentucky Home 14. A Baggage Check 29. A Black Sheep 30.

BUTLER.—PARK THEATRE (George N. Burckhalter, manager): The Pulse of New York 14; light business; satisfactory performance. McFadden's Row of Flats 17. The Wizard of the Nile 19.==ITEMS: George F. Knowles shook hands with his many Butler friends 13.—Johnston Brothers' Klondike co. will depart from Butler 21 on an extensive tour.

ATHENS.—ELSBREE OPERA HOUSE (Maurice F. Foley, manager): Old Southern Life 11; large audience; co. below standard.

PUNXSUTAWNEY.—MAHONING STREET OPERA HOUSE (R. A. McCartney, manager): Kellar 10 to S. R. O. Kerry Gow 21. 8 Bells 25.

SHAMOKIN.—G. A. R. OPERA HOUSE (John F. Osler, manager): The Wizard of the Nile 11; fair and pleased audience. The Heart of Chicago to good business 14. Creston Clarke in The Last of His Race delighted small audience 15. Elroy Stock co. 21-26. My Friend from India 29.

MEADVILLE.—ACADEMY OF MUSIC (E. A. Hempstead, manager): Robert Mantell 14 in A Secret Warrant; good business; excellent performance. Josie Mills co. 15-19. A Contented Woman 22.==ITEM: Mr. Mantell rejoined co. here, having been absent on account of the death of his wife.

BRADFORD.—WAGNER OPERA HOUSE (M. W. Wagner, manager): A Secret Warrant 12. Howard Hall, in absence of Robert Mantell, essayed the leading role, meeting with enthusiastic favor. Ullie Akerstrom in A Secret Marriage on 12 for a week to crowded house. Drummer Boy of Shilloh 21, 22, 24, 26. The Wizard of the Nile 23. Kellar 25.

PITTSTON.—MUSIC HALL (C. C. King, manager): The Isle of Champagne 15; large and pleased audience. Maude Lillian Berri deserves special mention. A Trip to Coontown 21, 22. Bells of Shandon 25.

PHILIPSBURG.—PIERCE'S OPERA HOUSE (A. P. Way, manager): J. S. Murphy 22, 23. Eight Bells 22. Fanny Rice April 5. The Wizard of the Nile 13.

SHARON.—CARVER OPERA HOUSE (P. F. Davis, manager): Dark. Nothing booked for rest of season.

YORK.—OPERA HOUSE (B. C. Pentz, manager): Alma Chester 7-12 drew good business; excellent co. Plays presented: At the Picket Line, Wife for Wife, Almost Dishonored, A Bowery Pearl, The Danites, and An American's Victory. A Baggage Check, presented by James T. Kelly and a capable co., pleased a good sized house 15.

FREELAND.—GRAND OPERA HOUSE (D. J. Boyle, manager): Clara George co., booked 10-12, did not appear.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (M. Reis, manager): Robert B. Mantell co. in A Secret Warrant 9 to a good sized and elated audience. Owing to the death of Mrs. Mantell, Howard Hall took the leading part in an excellent manner. The Wizard of the Nile 12; good business; appreciative audiences.

MAUCH CHUNK.—OPERA HOUSE (Robert Heberling, manager): A small but appreciative audience witnessed the performance of Creston Clarke in The Last of His Race 11. Clara George Comedy co., booked for 14-20 canceled.

CARBONDALE.—GRAND OPERA HOUSE (Daniel P. Byrnes, manager): The Isle of Champagne 14; good house. Chauncey Olcott 21. A Trip to Chinatown 23.

LOCK HAVEN.—OPERA HOUSE (J. H. Mussina, manager): The Wizard of the Nile 4 to large audience; every one pleased. Fred Frear, Edna Thornton, and Marie Millard deserve special mention. Eight Bells 29.

McKEESPORT.—WHITE'S OPERA HOUSE (F. D. Hunter, manager): Joe Ott in The Star Gazer (return date) 14 pleased a good house. McFadden's Row of Flats 18. Shannon of the Sixth 19.

MILTON.—GRAND OPERA HOUSE (Griffith and Co., managers): Local minstrels 19 delighted a large audience. Creston Clarke 24.

NORRISTOWN.—GRAND OPERA HOUSE (John E. Murphy, manager): Miles' Ideals opened for a week 14 to S. R. O.; co. satisfactory. My Friend from India 22.

LEBANON.—FISHER OPERA HOUSE (George M. Spang, manager): Creston Clarke 10 in David Garrick to a fair sized house. Boston Ladies' Symphony 11; small house. Walter Langdon Comedy co. 14 to a large house; co. ordinary. Digby Bell in The Hoosier Doctor 15 pleased a fair audience.

MT. CARMEL.—G. A. R. OPERA HOUSE (Joseph Gould, manager): Elroy Stock co. in Wife for Wife, Land of the Midnight Sun, White Squadron, Fair Rebel, She, and Midnight Alarm 7-12; fair audiences; co. not up to standard. Langdon Dramatic co. 21-23.

CONNELLSVILLE.—NEW MYERS OPERA HOUSE (Charles R. Jones, manager): Joseph Murphy in Kerry Gow 11 pleased a very large audience. Joseph Ott in The Star Gazer 16, S. R. O.; excellent performance. Carrie Stanley Burns 17.

LEWISBURG.—OPERA HOUSE (W. W. Wolfe, manager): Eight Bells 31.

SHENANDOAH.—THEATRE (P. J. Ferguson, manager): The Heart of Chicago 15 pleased a large audience.

TARENTUM.—ALHAMBRA THEATRE (George E. Holmes, manager): Hogan's Alley 3 delighted a packed house. June Agnott co. opened 14 for a week to fair business. Eight Bells 23. Grimes' Cellar Door 28.

COLUMBIA.—OPERA HOUSE (James A. Crothers, manager): A Baggage Check 14; big business. A cordial greeting was given James T. Kelley, who acted and sang well.

LEWISTOWN.—TEMPLE OPERA HOUSE (W. C. Dwyer, manager): The Pulse of New York 16; small house; performance fair. John S. Murphy 28.

READING.—GRAND OPERA HOUSE (George M. Miller, manager): The Pulse of New York was well given to large houses 17-19.==ACADEMY OF MUSIC (John D. Mishler, manager): Digby Bell in The Hoosier Doctor 12. The Sages, hypnotists, 14-16.

TYRONE.—ACADEMY OF MUSIC (C. M. Waple, manager): A Baggage Check 17; excellent performance; fair business.

ASHLAND.—GRAND NEW OPERA HOUSE (Frank H. Waite, manager): The Heart of Chicago to medium business 11; performance fair. My Friend from India 26.

WELLSBORO.—BACHE AUDITORIUM (Dartt and Dartt, managers): The Wizard of the Nile 14; fair and pleased audience.

BERWICK.—P. O. S. OF A. OPERA HOUSE (F. R. Kitchen, manager): Creston Clarke 21.

BEAVER FALLS.—SIXTH AVENUE THEATRE (Charles Medley, manager): Himelien's Ideals opened for a week 14 in The Black Flag to crowded house; performance excellent. The Wizard of the Nile 29.

ERIE.—PARK OPERA HOUSE (M. Reis, manager): Thomas W. Keene, accompanied by and under the management of Charles B. Hanford, presented Richard III. 10 to good business. Stetson's U. T. C. 12 to the usual large attendance. A Contented Woman 23.==GIRARD THEATRE (Joseph E. Girard, proprietor): Closed for season.

KANE.—LYCEUM THEATRE (B. N. Jacobson, manager): Old Southern Life 24.==VERBECK'S AUDITORIUM (George H. Verbeck, manager): Rial and Abbey's U. T. C. 18.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE (T. F. Martin, manager): Rose Hill's English Folly co. to good business 16; performance excellent. Hickey and Nelson are hard to beat and Blanche Newcomb's songs are bright and popular. Primrose and West 22.

WESTERLY.—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): Katherine Rober co. opened for a week 14 in The New Clemenceau Case to a large and pleased audience. Graham's Southern Specialty and Cake Walk co. 28.

RIVERPOINT.—OPERA HOUSE (J. H. Thornton, manager): The Tarrytown Widow 10; business and attraction good. Sowing the Wind 16.

PAWTUCKET.—OPERA HOUSE (A. A. Spitz, manager): Richards and Canfield in My Boys 10-12; large attendance; good performance. Rose Hill English Folly co. 14, 15; average business; fair performance.

SOUTH CAROLINA.

CHARLESTON.—ACADEMY OF MUSIC (Will T. Keogh, manager): Klint-Hearn co. 7-12 to good business. Edwin Travers in The Private Secretary and A Jolly Night 14, 15 drew good houses and gave satisfactory performances. Margaret Mather 22.

COLUMBIA.—OPERA HOUSE (Eugene Cramer, manager): Louis James presented A Cavalier of France 11 to a pleased audience.

CAMDEN.—OPERA HOUSE (Boykin and Malone, managers): Old Farmer Hopkins' 14; rainy weather Lenten business; good performance.

SPARTANBURG.—OPERA HOUSE (Max Greenewand, manager): Rhodes' Merrymakers 21-23. Wang 31.

SOUTH DAKOTA.

WATERTOWN.—NEW GRAND OPERA HOUSE (H. J. Mowrey, manager): Clay Clement 28.

TENNESSEE.

MEMPHIS.—LYCEUM THEATRE (T. J. Boyle, manager): Concert by Alice Verlet Concert co. 11 to the capacity. Mlle. Verlet, Katherine Bloodgood, and Ernest Gamble were specially pleasing. A Night Off enjoyed fair business 14, 15. Nat Goodwin 18, 19. Our Goblin's 21, 22. Killarney and the Rhine 24, 25.==AUDITORIUM (Ben M. Stainback, manager): Dark.==GRAND OPERA HOUSE) R. S. Douglas, manager): Dark.==ITEM: Our Goblins, or Fun on the Rhine, will be produced by a co. under the direction of Local Manager Brinkley of the Lyceum.

NASHVILLE.—VENDOME (Thomas J. Boyle, manager): Nat C. Goodwin in An American Citizen 17. A Night Off, His Excellency, and Brother for Brother, will follow.==NEW MASONIC THEATRE (William A. Sheetz, business-manager): Donnelly and Girard in the Geezer 16.==GRAND OPERA HOUSE (Thomas J. Boyle, manager): The Prodigal Father 28-30. Killarney and the Rhine 31-April 2.==ITEM: Manager Boyle left for Memphis 15, and will return 17.

KNOXVILLE.—STAUB'S THEATRE (Fritz Staub, manager): The Laes, hypnotists, 7-12; big business. Charles 'C. Vaughts' co., with Lillian Tucker, 14-19. Columbia Opera co. 21-26.

CLARKSVILLE.—ELDER'S OPERA HOUSE (James T. Wood, manager): Berol's American Mystifiers 10, 11 to fair business.

JACKSON.—PYTHIAN OPERA HOUSE (Woerner and Tuchfeld, managers): Professor Cheever, hypnotist, 5-12; good business, pleasing all. George W. Monroe in A Happy Little Home 15 pleased large patronage. Our Goblins 18, 19.

CHATTANOOGA.—NEW OPERA HOUSE (Paul R. Albert, manager): Klimt-Hearn co. 21-26.

TEXAS.

WACO.—THE GRAND (Weis and Solomon, managers): The Girl from Paris tested the capcity of the house 9; excellent performance. Basco and Roberts, supported by a very good co., presented A Tramp's Luck 10 to a deservedly small house. Jules Grau Opera co. 11, 12 presented Boccaccio, The Grand Duchess, and Il Travatore to fair business; the operas were beautifully staged and well rendered; the performances were received with the greatest of frequent applause, and proved excellent throughout. James A. Herne 14.==ITEMS: C. R. McAdams, lessee of the Dallas Cycle Park, was in the city 11. Mr. McAdams is arranging for Summer attractions of a dramatic and operatic nature, at his park, and while here was consulting Jim Drake, manager of the Auditorium in this city, with a view to forming a State Circuit. He purposes bringing a number of excellent attractions to the State during the Summer.
W. V. LYONS.

PORT WORTH.—GREENWALL'S OPERA HOUSE (Phil Greenwall, manager): The Girl from Paris 7, 8 to S. R. O.; Carrie Behn and Harry Hermsen divided honors with Mamie Gilroy; the costumes were first-class. James A. Herne presented Shore Acres 9 to S. R. O. Wang 10; packed house; co. not up to standard. Lillian Lewis, supported by Lawrence Mansten, presented For Liberty and Love and An Innocent Sinner 11, 12; fair house; support fair.==ITEMS: The annual convention of cattle men met here this week, and the biggest week's business of the season was done at the Opera House.

DALLAS.—OPERA HOUSE (George Anzy, manager): Grau Opera co. 8-10 in Boccaccio, Martha, and The Grand Duchess to appreciative audiences. Shore Acres by James A. Herne and excellent support 11, 12; big business. Baldwin Melville co. 14-19.==ITEM: George A. Loomis has leased the Cycle Park, and intends putting in a Summer theatre. He is now negotiating for a light opera co.

HOUSTON.—SWEENEY AND COOMBS' OPERA HOUSE (E. Bergman, manager): James A. Herne in Shore Acres 8; good house; excellent performance. Wang 9; co. somewhat disappointing; business fair. The Girl from Paris, one of the liveliest attractions of the season, drew a large and enthusiastic house 10; Mamie Gilroy and other members of the cast were flatteringly encored. Weidemann's Comedians 14. Anna Held 15.

SHERMAN.—COX'S OPERA HOUSE (Frank Ellsworth, manager): Wang pleased moderate audience 11.==ITEM: Considerable excitement was occasioned by the discovery that Ruth Donling, who had a conspicuous part in the production of Wang, was none other than Ruth De Lacy, at one time a very popular teacher in Carr-Burdette College here.—J. Nelson Dickerman, of Sherman, accepted a position with the Lillian Lewis co. as treasurer, during the recent engagement here.

THURBER.—OPERA HOUSE (A. H. Miller, manager): Kempton Komedy co. closed 12 a fair week's business presenting A Jail Bird, A Case of Mistaken Identity, Divorced, My Country, Uncle Reuben, and Finnigan's Fortune to pleased audiences.

DENISON.—OPERA HOUSE (M. L. Eppstein, manager): Lillian Lewis in For Liberty and Love 6; fair attendance and performance. James A. Herne in Shore Acres 9; good house; cast and performance excellent. Wang 14.

EL PASO.—MYAR'S OPERA HOUSE (Rigsby and Walker, lessees): Rose Sullivan co 7-9; good houses; pleased audiences. James A. Herne 18. Anna Held 19.

GAINESVILLE.—OPERA HOUSE (John Hulen, manager): Lillian Lewis in For Liberty and Love 8. Wang 12; excellent performances to good houses.

YOAKUM.—GREEN OPERA HOUSE (Green and Woodrome, managers): Harry Martynne Specialty co. 14-19. Wiedemann's Comedians 28-31.

HILLSBORO.—SHILDS' THEATRE (E. G. Shilds, manager): Lillian Lewis in For Liberty and Love Feb. 28; good performance. A Tramp's Luck 9; co. and business poor. Vitascope 15 to good business. Mozart Symphony Club 17.

AUSTIN.—HANCOCK OPERA HOUSE (Rigsby and Walker, managers): Wang 7; good house. Shore Acres 15. Anna Held 16.

CORSICANA.—MERCHANTS' OPERA HOUSE (L. C. Revare, manager): A Tramp's Luck 9; poor house; performance unsatisfactory. Zanzig, hypnotist, 14.

BRENHAM.—GRAND OPERA HOUSE (Alex. Simon, manager): Maud Granger 25.

TERRELL.—BRINS' OPERA HOUSE (S. L. Dey, manager): Projectoscope 10; fair audience.

UTAH.

SALT LAKE CITY.—THEATRE (C. S. Burton, manager): Joseph Holland in The Mysterious Mr. Bugle 11, 12 to good business; good co. Lucius Henderson, who is with the co., has many friends here.==NEW GRAND THEATRE (H. F. McGarvie, manager): Under the Dome has drawn full galleries and fair parquet 7-12.==LYCEUM THEATRE (Scott Anderson, manager): Dark.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE (W. K. Walker, manager): A Stranger in New York 15. Receipts $746. Otis Harlan, in the title-role, very popular here. Charlotte Crane acted and sang finely. A Boy Wanted 18. Al. G. Field's Minstrels 22. Andrews' Opera co. 11, 12. John L. Sullivan co. 18. Frank Daniels 23. Waite's Comedy co. 25-30.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, manager): A Stranger in New York, with Otis Harlan, to a large house 16; audience pleased. Al. G. Field's Minstrels 21.

BELLOWS FALLS.—OPERA HOUSE: Sousa's Band 11; immense business; audience delighted. A Stranger in New York 19.

VIRGINIA.

NEWPORT NEWS.—OPERA HOUSE (G. B. A. Booker, manager and lessee): Susie Kirwin, supported by the Wilbur Opera co., 7-12, presenting Said Pasha, The Royal Middy, Fra Diavalo, The Bohemian Girl, The Queen's Lace Handkerchief, Carmen, The Mascot, and The Two Vagabonds. Performances excellent; large audiences. Special mention is due Miss Kirwin, Miss Baxter, Messrs. Fuller, Harvey, and Ellwanger. The living pictures made a big impression. The Real Widow Brown 19. McFadden's Row of Flats 24. Oliver and Kate Byron (return engagement) 29-31. Inside Track April 4, 5. John Griffith 26.==ITEM: The opera house to be erected by Judge Simms and Winston Brothers, of Chicago, is being pushed to a beginning. The foundation will be started at once.

RICHMOND.—ACADEMY OF MUSIC (Thomas G. Leath, manager): The Old Homestead 5, 6 with Denman Thompson and an excellent co. pleased large audiences. Brothers Byrne in their latest edition of Eight Bells to good sized audiences 11, 12. The Real Widow Brown 15, 16 did fair business; performance pleased.==ITEM: Phil. McNiven, treasurer of the Academy, was bitten in the hand by a dog 15. The wound was cauterized.

STAUNTON.—OPERA HOUSE (W. L. Olivier, manager): Eight Bells 10; fair business; audience disappointed. McFadden's Row of Flats 24.

ROANOKE.—ACADEMY OF MUSIC (C. W. Beckner, manager): Louis James in Spartacus 16; good house; pleased audience. Rhea 21.

NORFOLK.—ACADEMY OF MUSIC (Thomas G. Leath, manager): Louis James 17. The Real Widow Brown 18, 19.==STAR THEATRE: Dark.

PETERSBURG.—ACADEMY OF MUSIC (Thomas G. Leath, manager): The Real Widow Brown 17 pleased fair audience. Louis James, booked for 16, canceled. Janauschek 23.

LYNCHBURG.—OPERA HOUSE (F. M. Dawson, manager): Louis James in A Cavalier of France 15; fair house; good performance.

WASHINGTON.

TACOMA.—THEATRE (L. A. Wing, resident manager): 1492 8. Harry Corson Clarke in What Happened to Jones 11, 12; good business. Mr. Jones will always be wanted in Tacoma, no matter what happens to him. He and his co. made a success. Marie Wainwright 23. A Stranger in New York 26. Primrose and West 28.==LYCEUM THEATRE (G. Harry Graham, manager): Dark.

SEATTLE.—THEATRE (Cal Helig, manager): Miss Philadelphia 10-12; good business; pleased hearers. What Happened to Jones, with Harry Corson Clarke, 13-16. James J. Corbett 18-20.==THIRD AVENUE THEATRE (W. M. Russell, manager): James Coombs in Bleak House to good business 13-19.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): Joe Cawthorn in Miss Philadelphia 7, 8; large business; performance funny. A Bachelor's Honeymoon 10, 11; fair business.

WALLA WALLA.—PAINE OPERA HOUSE (J. G. Paine, manager): George's Minstrels to good business 8; poor performance.

WEST VIRGINIA.

WHEELING.—OPERA HOUSE (F. Riester, manager): Rosabel Morrison in Carmen 11. Cissy Fitzgerald in The Foundling 16. Francis Wilson 25. Robert Downing 26. Chauncey Olcott 28.==GRAND OPERA HOUSE (Charles A. Feinler, manager): Joe Ott 10-12 in The Star Gazer; fair business. The Span of Life 14-16; good business. Shannon of the Sixth 21-23. Joshua Simpkins 28-30. The White Slave April 1, 2.

PARKERSBURG.—AUDITORIUM (W. E. Kemery, manager): Under the Dome 11; good house; performance fair. Rhea 14; poor business; fair performance. Miller-Sisson-Wallace co. 16; good house; satisfactory performance. Local Minstrels 17; S. R. O. Keller 18. A Trip to Chinatown 21. Patent Applied For 22. Joshua Simpkins 24.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, manager): Macauley-Patton co. and Ida Florence Campbell 14-19, opening in The Minister's Son to S. R. O.; best of satisfaction. Joshua Simpkins 21. Rhea 23.

WESTON.—CAMDEN OPERA HOUSE (James A. Tierney, manager): Polk Miller co. 24.

GRAFTON.—BRINKMAN OPERA HOUSE (Charles Brinkman, manager): Under the Dome 10 pleased a large audience. Labadie co. in Faust 12; performance excellent; fair audience. The Heart of Chicago 24.

HUNTINGTON.—DAVIS THEATRE (W. D. Keister, manager): 8 Bells 8; large house; performance

good. Miller-Sisson-Wallace co. 14; fair house and performance. Rhea 19. Joshua Simpkins 22.

WISCONSIN.

LA CROSSE.—THEATRE (J. Strasilipka, manager): Clay Clement in The New Dominion 8; good business; Mr. Clement and entire co. received several curtain-calls. Black Trilby 10; poor performance; large house. Joe Flynn in McGinty the Sport 15; light house. Lieutenant Peary 22.==ITEM: The local Elks are having plans drawn for a new club house.

RACINE.—BELLE CITY OPERA HOUSE (D. P. Long, manager): Little Trixie drew fair business 13; performance fair. Go-Won-Go-Mohawk 19. Bryan's Comedians 21-26.==ITEM: Factories are all running full time, and business is good.

WEST SUPERIOR.—GRAND OPERA HOUSE (F. J. Marsh, manager): Lieutenant Peary 17. Lewis Morrison 21. The Dazzler 22. Henshaw and Ten Broeck 25. A Bachelor's Honeymoon April 2. Marks Brothers 4-16.

RHINELANDER.—GRAND OPERA HOUSE (E. E. Stoltzman, manager): Professor Young's Vaudeville and Projectoscope co. to good patronage 14, 15; performance fair. May Smith Robbins in Little Trixie 24. Veriscope 28. The Black Bostonians April 2-4.

FOND DU LAC.—CRESCENT OPERA HOUSE (William H. Stoddard, manager): Clay Clement in The New Dominion 10; small attendance; fair performance. Joe Flynn in McGinty the Sport 19.

GREEN BAY.—TURNER'S OPERA HOUSE (J. H. Nevins, manager): Clay Clement delighted a large audience in The New Dominion 14. Return date 24. May Smith Robbins in Little Trixie 31. Ole Olson April 11.

ASHLAND.—GRAND OPERA HOUSE (John Meis, manager): Clay Clement 23. McCabe and Young 26. Ole Olson 30.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, manager): May Smith Robbins in Little Trixie 11; fine business; appreciative audience.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager): Clay Clement in The New Dominion 11; house crowded; performance fine. Return engagement 24.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, manager): Little Trixie 16. Joe Flynn in McGinty the Sport 18.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): Clay Clement in The New Dominion 9; large and enthusiastic audience. McGinty the Sport 17. Lewis Morrison 25.

SHEBOYGAN.—OPERA HOUSE (J. M. Kohler, manager): Joe Flynn in McGinty the Sport 20.

BARABOO.—GRANDE (F. A. Philbrick, manager): Joe Flynn in McGinty the Sport 16; satisfactory performance. Nellie McHenry April 1.

WYOMING.

CHEYENNE.—OPERA HOUSE (Stahle and Bailey, managers): A Boy Wanted 12; full house; attraction satisfactory. Our Flat 15.==TURNER HALL (S. Bon, manager): Jossey-Marvin co. 14-19.==ITEM: During the performance of A Boy Wanted, the leading dramatic paper is asked for by Mr. Murphy; a copy of THE MIRROR was handed him, of course.

LARAMIE.—OPERA HOUSE (H. E. Root, manager): Bittner Theatre co. Feb. 24-27 to S. R. O. in Davy Crockett, Charely's Aunt, Rip Van Winkle, and Vandeville. George N. Nobles and excellent co. 7-12 in Strategies, Ruben Glue, Train Wreckers, Gold King, East Lynne, and Lost in London; only fair business on account of stormy weather; co. good. The Nancy Hanks 19. A Boy Wanted 27. Jossey-Marvin co. 28-April 2. A Hired Girl 21.

CANADA.

TORONTO.—GRAND OPERA HOUSE (O. B. Sheppard, manager): Kate Claxton presented The Two Orphans 10-12 to light business. Leon and Adelaide Herrmann are doing splendid business 14-16. The spectacular dances of Adelaide Herrmann are the feature. Julia Arthur 17-19. Under the Red Robe 21-26.==PRINCESS THEATRE (O. B. Sheppard, manager): The Cummings Stock co. for their twenty-fifth week are presenting Camille, which is certainly the best production given by this popular co. Bertha Creighton as Camille gave a fine portrayal of the difficult role, and Ralph E. Cummings gave a clever interpretation of Armand Duval. Julia Hanchett, Blanche Douglas, Nettie Marshall, Kate Ponsonby, Harry Glazier, George L. Christie, and Addison Pitt assumed the minor parts very creditably. The scenery and stage settings were exquisite, and were greatly admired. Crowded houses. Esmeralda 21-26.==MASSEY MUSIC HALL (I. E. Suckling, manager): Ysaye, assisted by Madame Trebelli and Carlos Sobrino, were greeted by a very large audience 14. Ysaye was enthusiastically encored. Madame Trebelli was in good voice and sang charmingly.

MONTREAL.—ACADEMY OF MUSIC (Sparrow and Jacobs, managers): The Garrick Club, a local amateur organization, gave very good performances of The Loan of a Lover, Sunset, and Poor Piccadilly to a large and enthusiastic audience 14.==QUEEN'S THEATRE (Sparrow and Jacobs, managers): The Beryl Hope Stock co. produced The Banker's Daughter 14 to good and enthusiastic audiences. Beryl Hope, W. S. Harkins, and Stephen Wright were all good. Una Abell gave a particularly good performance. Next week, the balcony scene from Romeo and Juliet and A Jolly Night.==THEATRE FRANÇAIS (W. E. Phillips, manager): The stock co. produced Aristocracy to good business 14. Florence Roberts, Katherine Angus, Harrington Reynolds, and Thomas J. McGrane doing very good work. The vaudeville, headed by Mark Murphy, was good. The Kingsley Sisters, who made a hit last week, were re-engaged. 7—20—8 22-26.

HAMILTON.—GRAND OPERA HOUSE (F. W. Stair, manager): Robertson Douglas co. 11, 12 presented The Man in the Iron Mask and The White Mouse; fair business and performances. A Lady of Quality, with Julia Arthur and her talented co., 15, 16. This is Miss Arthur's native city, and it was her first stellar appearance here. Naturally there was a great desire to see her in her greatest stage success, and many people who were unable to secure seats in the general sale gladly paid two or three prices for them before the first performance. Miss Arthur's reception partook of the nature of an ovation and was the grandest ever accorded in this city. At both performances she was literally smothered in floral offerings. The productions were on the same elaborate scale as in New York and gave every satisfaction to the two tremendous audiences. Stowe's U. T. C. 18, 19. William Owen co. 21-26.

WOODSTOCK.—OPERA HOUSE (Warren Totten, manager): The Hamilton Amateur Opera co. in Dorothy 12; creditable performance; fair house. Donald Robertson and Brandon Douglas, with efficient support, presented The Man in the Iron Mask 16 to only fair business; performance excellent and deserved better patronage.==ITEMS: A party of Woodstock and Ingersoll theatregoers attended Julia Arthur's performance at London 14 and are loud in their praise of the splendid presentation of the play and Miss Arthur's artistic conception of the leading role.—George Olmstead, of the Robertson-Douglas co., received a message while here announcing the death of his father at Camden, N. Y. He left immediately after the performance to attend the obsequies.

WINNIPEG.—THEATRE (C. P. Walker, manager): A Stranger in New York 14, 15; big houses; performance satisfactory and business good. Joseph Coyne, Harry Rogers, Sisters McCoy, Amy Muller, Camille Cleveland, and Anna Boyd deserve special mention. Tim Murphy 18, 19. A Texas Steer 21, 22. Nellie McHenry 23, 24. A Bachelor's Honeymoon 30, 31.==GRAND OPERA HOUSE (Leach and Sharpe, managers): Orris-Ober Stock co. returned to the city March 14 and are producing The Plunger and Trilby to large audiences.==ITEMS: Mr. and Mrs. Edward Gardiner have opened a school for acting in the city.—F. Marion Crawford will be here April 25, 26.—Manager Walker, of the Winnipeg, has booked Marie Wainwright in Shall We Forgive Her, as an early April attraction.

QUEBEC.—ACADEMY OF MUSIC (Charles Palmer, manager): Frank L. Welsman 18.==GAIETY THEATRE: Local concerts 15, 16.==CASINO (P. Dinan, manager): The French Comedy and Opera co. 7-12; fair business. Same co. 14-19.==ITEM: Theofred Hamel has resigned as manager of the Gaiety. His successor has not been appointed as yet. T. Rochette, the late manager's partner, has control at present.

OTTAWA.—RUSSELL THEATRE (Dr. W. A. Drowne, manager): Edwin F. Mayo in Pudd'nhead Wilson 11, 12; artistic performance; large audiences. Robert Hilliard 25, 26.==GRAND OPERA HOUSE (Joseph Frank, manager): The Cummings Stock co. opened eighth week 14 with A Gilded Fool. J. Shaw and Helen Byron, in the leading roles, were well received; crowded houses. Woman Against Woman 17-19.

LONDON.—GRAND OPERA HOUSE (A. E. Boote, manager): Julia Arthur in A Lady of Quality 14; large audience; performance gave thorough satisfaction. Stowe's U. T. C. 16; good attendance. Donald Robertson and Brandon Douglas 18, 19. Fanny Davenport April 6.

LINDSAY.—ACADEMY OF MUSIC (Fred Burke, manager): Robertson-Douglas co. in The Man in the Iron Mask 8; play executed exceptionally well; good house. Bon-Ton Burlesquers 22. The Robertson-Douglas co. in The White Mouse 29.

GUELPH.—ROYAL OPERA HOUSE (A. J. Small, manager): Donald Robertson and Brandon Douglas 14 in The Man in the Iron Mask to very good house. Same co. in The White Mouse 15. Darkest America 31. Superba April 7.

BRANTFORD.—STRATFORD'S OPERA HOUSE (James Tuttle, manager): Wesley Stock co. 7-indef. in The Nominee, The Octoroon, The Passion Slave, and The Lightning Rod Agent, to good business. Stowe's U. T. C. 11, 12 pleased large audiences. Robertson-Douglas co. 23, 24.

KINGSTON.—GRAND OPERA HOUSE (A. Lester, manager): D. R. Ryan's Stock co. finished a week's engagement 12 to big business; first-class co. Jubilee Minstrels 17. Stowe's U. T. C. 23.

ST. JOHN.—OPERA HOUSE (A. O. Skinner, manager): Mary Louise Clary and H. Evan Williams in concerts 14, 15 to packed houses.

CHATHAM.—GRAND OPERA HOUSE (W. W. Scane, manager): William Owen co. 14, 15; only fair business.

ST. CATHARINES.—GRAND OPERA HOUSE (T. Lalor, manager): The Man in the Iron Mask 25, 26.

BERLIN.—OPERA HOUSE (George O. Philip, manager): Stowe's U. T. C. to a packed house 14; good performance. William Owen co. 17-19. The Man in the Iron Mask 22.

ST. THOMAS.—DUNCOMBE'S OPERA HOUSE (T. H. Ducombe, manager): Hoffman-Leggit Concert co. 10; fair house. Stowe's U. T. C. 15.==NEW GRAND OPERA HOUSE: The Man in the Iron Mask 17.

VANCOUVER.—OPERA HOUSE (Robert Jamieson, manager): 1492 4, 5. Miss Philadelphia 15. What Happened to Jones 19. J. J. Corbett 22.

CORRESPONDENCE

[Received too late for classification.]

CONNECTICUT.

SOUTH NORWALK.—HOYT'S THEATRE (I. M. Hoyt, manager) Payton's Comedy co. to good houses 14-19.

IDAHO.

CALDWELL.—OPERA HOUSE (A. F. Isham, manager): Eliason Dante 30, 31.

ILLINOIS.

LINCOLN.—BROADWAY THEATRE (Cossitt and Foley, managers): Ferris Comedians 11, 12 in Greased Lightning and The Mechanical Man to good business; clever co. Darkest America 14; big house; good satisfaction. Illustrated tour of the Klondike 15; small house; good views. J. E. Toole in Killarney and the Rhine 17. Greater New York Minstrels 31.==ITEM: First-class cos. are getting scarce here; strong cos. with plenty of advertising invariably do big business.

EPPINGHAM.—AUSTIN OPERA HOUSE (Warren and Austin, managers): Frank M. Wills in In Atlantic City 12. Ennice Goodrich 14; fair business. ==ITEM: The In Atlantic City co. closed here 12.—Managers Warren and Austin gave co. a benefit 15, after which the members of the co. went to St. Louis, where they will reorganize.

INDIANA.

BRAZIL.—MCGREGOR OPERA HOUSE (operated by the Monk Introduction co.; Bert Heylman, manager): Senter Payton co. closed a week's engagement 11; fair business; satisfactory performances. Plays presented: The Gold King, A Gambler's Love, The Black Flag, A Legal Document, The Octoroon, and Seth Swap. Jessie Mae Hall, supported by a good co., presented Home, Sweet Home, and The Princess of Patches 14-15 to good business. Mackey Opera co. in Said Pasha to large but disappointed audience 17. The Geezer 18. John Griffith 22.==ITEM: Manager Launders, of the Senter Peyton co., severed his connection with the co. here.

DECATUR.—BOSSE'S OPERA HOUSE (J. W. Bosse, manager): Sadie Raymond in The Missouri Girl (return date) 4; S. R. O.; audience pleased. Al. G. Field's Minstrels 14; full house; gave satisfaction. Hennessy Le Royle 25.

DUNKIRK.—TODD OPERA HOUSE (Charles W. Todd, manager): Coon Hollow 16; full house; performance good. Other People's Money 23. Empire Stock co. 28-April 2. Faust 8. Robert Downing 13.

GARRETT.—WAGNER OPERA HOUSE (J. W. Wagner, manager): Nashville Students 16; crowded house; performance excellent. Porter J. White in Faust April 15.

IOWA.

MASON CITY.—PARKER'S OPERA HOUSE (A. T. Parker, manager): South Before the War 15; big house; splendid satisfaction. Fabio Romani April 1. A Breezy Time 9. Clay Clement 13.

FORT MADISON.—EBINGER GRAND (Elliot Alton, manager): The White Squadron 11 pleased a fair audience. The Paiges opened for a week 14 in The Harvest to a large and pleased audience.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, manager): Shore Acres 8; large business. South Before the War 10 pleased a good house. Henshaw and Ten Broeck in Dodge's Trip to New York 16; fair house; good co.

GREENFIELD.—WARREN OPERA HOUSE (E. E. Warren, manager): Chimes of Normandy (local) 22.

KANSAS.

HOLTON.—HARMON'S OPERA HOUSE (J. H. Jarvis, manager): Burk's U. T. C. 15; fine performance; good business. Side Tracked 19. John Dillon 26.

KENTUCKY.

ASHLAND.—THEATRE (W. Meinhart, manager): Joshua Simpkins 17. Rhea 21.

MT. STERLING.—GRAND OPERA HOUSE (W. B. O'Connell, manager): Beach and Bower's Minstrels 19. John Griffith April 4.

LEXINGTON.—OPERA HOUSE (Charles Scott, manager): Joshua Simpkins 12; poor house and performance. Gay Masqueraders 14; fair preformance; light house. Nat C. Goodwin in An American Citizen to S. R. O. 16; performance excellent.

MASSACHUSETTS.

CHELSEA.—ACADEMY OF MUSIC (Patrick and Reniger, managers): Southern Cake Walk co. to good business 11, 12; poor performance. Miss Maud L. Gatchell and Mr. Henry Sellar in Chatterton and Pygmalion and Galatea gave an excellent performance to a crowded house 15. Fairies' Well pleased a fair house 17. The Heart of Chicago 25. Frankie Carpenter 28-April 2. Denman Thompson 11. The Prisoner of Zenda 15.

GARDNER.—OPERA HOUSE (George E. Sanderson, manager): The Gormans 15 to a large house in Mr. Beane from Boston; co. fair.

LYNN.—THEATRE (Dodge and Harrison, managers): Al. G. Field's Minstrels 15 drew and pleased excellently. Iolanthe (local) 16; large business. The Octoroon (local) 17; big business. The Heart of Chicago 18, 19.

NEWBURYPORT.—OPERA HOUSE (Thomas E. Cutter, manager): Al. G. Field's Minstrels 11 took the house by storm. The Tarrytown Widow 18 gave satisfaction to large audience. Rice's Comedians 28-April 2.

NORTHAMPTON.—ACADEMY OF MUSIC (William H. Todd, manager): Julia Marlowe and an excellent co. presented The Countess Valeska 8 to S. R. O. The Gormans 12 satisfied small houses with clever specialties in Mr. Beane from Boston. Murray and Mack 17.; Pudd'nhead Wilson 22. Otis Skinner 25. Waite Comedy co. 28-April 9.

WEBSTER.—MUSIC HALL (Hill and Pattison, managers): Richards and Canfield in My Boys to fair business 15; audience pleased.

MICHIGAN.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, manager): The Hearthstone 10; small audience; excellent play. Ed. F. Davis U. T. C. had a crowded house at matinee, and a good house evening 12. The Curse of Gold to a small audience 15; strong co. Alone in Greater New York 17. A Breezy Time 18. Never Again 21. Scalchi Concert co. 22. Hi Henry's Minstrels 24.==GRAND OPERA HOUSE: Dark.==ITEM: Culver and Gleason have rented the Grand Opera House for a term of years from March 28, and expect to run it at popular prices all Summer.

ANN ARBOR.—ATHENS THEATRE (L. J. Liesmer, manager): Local Minstrels 9, 10; packed houses. Grimes' Cellar Door to fair business 11; indifferent performance. Fanny Rice in At the French Ball 12; house packed; audience completely captured. ==ITEMS: Effie Guise, of the Fanny Rice co., has an army of friends here, her home being in our sister city, Ypsilanti, where Miss Guise spent 13 with her mother and sister.

BATTLE CREEK.—HAMBLIN'S OPERA HOUSE (E. R. Smith, manager): Hal Reid in Human Hearts 10; fair and pleased house. A Trip to the Klondike, panorama, 11, 12; fair business. The Hearthstone pleased a fair house 14. Katie Emmett 25. Other People's Money 29.

BAY CITY.—WOOD'S OPERA HOUSE (A. E. Davidson, manager): Miss Francis of Yale was presented by a good co. to fair business 9. Fanny Rice in At the French Ball pleased a large audience 14. The Hearthstone 18. Never Again 24.

FLINT.—STONE'S OPERA HOUSE (Stone and Thayer, managers): Porter White in Faust pleased a good house 10. Park Sisters pleased a crowded house 15. The Hearthstone 17.

MUSKEGON.—OPERA HOUSE (F. L. Reynolds, manager): Miss Francis of Yale 14; excellent production; good business. Fanny Rice 17. Davis' U. T. C. 19. A Breezy Time April 2.

ADRIAN.—NEW CROSWELL OPERA HOUSE (C. D. Hardy, manager): James B. Mackie in Grimes' Cellar Door 12; small business. The Hearthstone 16; large house; good satisfaction. A Breezy Time 24. Katie Emmett 30.==ITEM: A lodge of Elks is to be instituted here about 31.

LANSING.—BAIRD'S OPERA HOUSE (James J. Baird, manager): Etienne Girardot supported by a splendid co. in Miss Francis of Yale to fair business 10. The Curse of Gold had a small house 14; scenery fair, but aside from this feature attraction has nothing to recommend it. A Breezy Time 19.

NILES.—OPERA HOUSE (E. H. Robinson, manager): The Hearthstone 9; fair house pleased. A Breezy Time 17.

MINNESOTA.

MANKATO.—THEATRE (Jack Hoeffler, manager): The Dazzler 11; topheavy house; Will West made a decided hit in his tramp specialty. Salisbury Chicago Orchestra 17. Henshaw and Ten Broeck 19. South Before the War 22. J. J. Lewis 25. Clay Clement 29.==ITEM: The local Elks will attend the performance of Henshaw and Ten Broeck in a body.

ST. CLOUD.—DAVIDSON OPERA HOUSE (E. T. Davidson, manager): Ole Olson 12; fair house and entertainment. Tim Murphy 17. A Texas Steer 19.

MISSISSIPPI.

GREENVILLE.—HEXTER'S OPERA HOUSE (Harry E. March, manager): A local co., composed of Louis Bergman, Albert Mayor, F. Trowel Moyse, Isidor Scott, Ida Ward, Minnie Ward, and May M. Ward, presented Mr. X., a scene from a tragedy by Ida Ward and the three-act comedy, Dear Old Tony, 10 to a fair house. Season will close with Santanelli's return engagement 14-16.==ITEM: Manager Hexter, who is very popular here, will leave, to make his home in Cleveland, O., in April.

McCOMB CITY.—OPERA HOUSE (W. R. Caston, manager): Our Goblins 16 and Wang 21 canceled on account of house being overhauled and refurnished for next season. The regular season is closed, but there may be a few attractions in the Summer, as house is being fitted with electric fans.

COLUMBUS.—OPERA HOUSE (P. W. Maer, manager): Hillyer's Wonders 12-14; attendance good; pleased audience.

MISSOURI.

HANNIBAL.—PARK THEATRE (J. B. Price, manager): Daniel Washington's Colored Cake Walkers 11, 12; packed houses. Darkest America 17. Uncle Josh Spruceby 25, 26.

LOUISIANA.—PARKS' OPERA HOUSE (E. A. Parks, Sr. and Jr., managers): Anderson Theatre co. closed a week's engagement 12, presenting The World 7, The Girl from Ohio 8, Stars and Stripes 9, The Lightning Rod Agent 10, Woman Against Woman 11, and The Wyoming Mail 12; performances fair; attendance good. Local Minstrels 22.

JOPLIN.—CLUB THEATRE (George B. Nichols, manager): Warner Comedy co. 7-13 in Mercie's Marriage, After the Ball, Three Hats, Dads and Dollars, A Circus Day, and The Lawyer Detective; fair business. The Flints, hypnotists, 14-19. A Thoroughbred 20. Wang 23.

CAPE GIRARDEAU.—BROADWAY THEATRE (Mattison, Joseph and Chenue, managers): Professor Bronnler 10; small audience. Georgia Minstrels (local) 12; full house. Boston Stars 21.

POPLAR BLUFF.—FRATERNAL OPERA HOUSE (J. V. Porter, manager): Our Dorothy co. 14-19 to fair business. Never Again 17.

AUTHORS!

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DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A BACHELOR'S HONEYMOON: Great Falls, Mont., March 21-22, Victoria, Can., 25-26, Fargo, N. Dak., 29, Grand Forks 30, Winnipeg, Can., 31, Crookston, Minn., April 4.

A BAGGAGE CHECK: Uniontown, Pa., March 22, Corry 31.

A BLACK SHEEP: Cleveland, O., March 21-26, Jamestown, N. Y., 31.

A BOY WANTED (Eastern: W. B. McCallum, mgr.): Bennington, Vt., March 22, Hoosick Falls, N. Y., 23, Carthage 24, Rome 25.

A BOY WANTED (Western: Blaney's: Geo. E. Gill, mgr.): Georgetown, Col., March 21, Central City 22, Golden 23, Boulder 24, Ft. Collins 25, Greeley 26, Laramie, Wyo., 28, Rawlins 29, Rock Springs 30, Cranston 31, Coalville April 1, Park City, U., 2, Salt Lake City 4-9.

A BREEZY TIME (Southern: Fitz and Webster, prors. and mgrs.): Red Oak, Ia., March 21, Creston 23, Ottumwa 25, Oskaloosa 26, Des Moines 28-30, Boone 31, Ames April 1, Eldora 4, Webster City 5, Ft. Dodge 6.

A BREEZY TIME (Eastern): Battle Creek, Mich., March 21, Coldwater 22, Adrian 24, Ann Arbor 26, Pontiac 28, Owosso 29, Ionia 30, Muskegon April 2, Ludington 5, Manistee 6, Traverse City 7.

A BUNCH OF KEYS: Brooklyn, N. Y., March 21-26.

A CONTENTED WOMAN (Hoyt's: Fred E. Wright, mgr.): Erie, Pa., March 23, Warren 25, Fredonia, N. Y., 26, Lockport 28, Rochester 29, 30, Geneva 31, Syracuse April 1, 2.

A GUILTY MOTHER (James H. Wallick, mgr.): New York city March 21-26.

A HAPPY LITTLE HOME (Robert B. Monroe, mgr.): New Orleans, La., March 20-26.

A HIRED GIRL (Blaney's, Hollis E. Cooley, mgr.): Lima, O., March 22, Huntington, Ind., 23, Aurora, Ill., 24, Galesburg 25, Creston, Ia., 26, Omaha, Neb., 27, Lincoln 28, Hastings 29, Kearney 30, N. Platte 31, Cheyenne, Wyo., April 1, Greeley, Col., 2, Denver 4-9.

A HOT OLD TIME (Edgar Selden, mgr.): Grand Rapids, Mich., March 21-26, Detroit 28-April 2, Chicago, Ill., 4-12.

A JAY IN NEW YORK: Ogden, U., March 21, 22, Virginia City, Nev., 24-24, Carson City 25.

A JOLLY NIGHT: Sherman Tex., March 21, Denison 22, Gainesville 23, Ft. Worth 24, Dallas 25, 26, Corsicana 28, Waco 29, Brenham 30, Houston 31, Beaumont April 1, Lake Charles La., 2, New Orleans, 3-9.

A MILK WHITE FLAG (Hoyt's): Albany, N. Y., March 22, Toledo, O., 25, 26.

A NIGHT AT THE CIRCUS: Newberry, S. C., March 30, 31, New Orleans, La., April 3.

A SOUTHERN ROMANCE (Sol Davis, mgr.): Syracuse, N. Y., March 22, 23, Albany 24, Schenectady 25, Kingston 28.

A STRANGER IN NEW YORK (No. 1): Philadelphia, Pa., Feb 28-March 26.

A STRANGER IN NEW YORK (No. 2; E. M. Dasher, mgr.): Butte, Mont., March 22, 23, Helena 24, Spokane, Wash., 25, 26, Tacoma 28, Victoria, B. C., 31, Seattle, Wash., April 3-5, Portland, Ore., 6-8.

A STRANGER IN NEW YORK (No. 3): Concord, N. H., March 21, Manchester 22, Portsmouth 23, Lewiston 24, Bangor, Me., 25, Togus 26, Portland 28, 29, Lowell 30, Lawrence 31, Leominster April 1, Gardner 2, Clinton 4, Worcester, Mass., 5, 6, New Bedford 7, Taunton 8, Brockton 9.

A TEXAS STEER: Winnipeg, Can., March 21, 22, Grand Forks, N. Dak., 23, Fargo 24, Jamestown 25, Billings, Mont., 26, Livingston 28, Bozeman 29, Anaconda 30, Butte, 31-April 2, Great Falls 4, Helena 5, Missoula 6, Wallace 7, Spokane, Wash., 8, 9.

A THOROUGHBRED (R. M. Dear, mgr.): Boonville, Mo., March 25, Fayette 26, Moberly 28.

A TRIP TO CHINATOWN (Hoyt's; John R. Considine, mgr.): Louisville, Ky., March 21-26, Cincinnati, O., 28-April 2.

A TRIP TO COONTOWN (Cole and Johnson; Samuel Corker, Jr., mgr.): Pittston, Pa., March 21, 22, Carbondale 23, Honesdale 24, Port Jervis, N. Y., 25, Middletown 26.

ACME COMEDY: Angelo, Tex., March 21-27, Coleman 28-April 3, Comanche 4-11.

ADAMS, MAUDE (Chas. Frohman, mgr.): New York city Sept. 27—indefinite.

AGNOTT, JUNE (T. C. Howard, mgr.): Rochester, Pa., March 21-26, Sharon 28-April 2, Greenville 4-9.

ANDERSTROM, ULLIE (Gus Bernard, mgr.): Jamestown, N. Y., March 21-26, Elmira 28-April 2, Carbondale, Pa., 4-9.

ALCAZAR STOCK (Belasco and Jordan, mgrs.): San Francisco, Cal.—indefinite.

ARTHUR, JULIA: Brooklyn, N. Y., March 21-26, Boston, Mass., 28-April 9.

AT PINEY RIDGE: Paterson, N. J., March 21-23, Washington, D. C., 28-April 2, Philadelphia, Pa., 4-9.

BARTLETT THEATRE: Luverne, Minn., March 21-26.

BELL, DIGBY: Boston, Mass., March 21-April 2.

BENNETT-MOULTON (Monte Thompson, mgr.): Poughkeepsie, N. Y., March 21-26.

BESIDE THE BONNIE BRIER BUSH: Washington, D. C., March 28-April 2.

BIDWELL, SYLVIA (A. Humphrey Major, mgr.): Chicago, Ill., March 20-April 3, Valparaiso, Ind., 4-6, La Porte 7-9.

BLAIR, EUGENIE: Philadelphia, Pa., Feb. 28-March 26, Cleveland, O., 28-April 2.

BLUE JEANS (Edward Arlington, mgr.): Washington, D. C., March 21-26.

BYRON, MR. AND MRS. OLIVER (J. H. Alliger, mgr.): Charleston, S. C., March 21-25, Newport News, Va., 28-30.

CASTLE SQUARE THEATRE (J. H. Emery, mgr.): Boston, Mass., Aug. 9—indefinite.

CHASE-LISTER: Moberly, Mo., March 21-26, Keokuk, Ia., 28-April 2.

CHERRY PICKERS (Augustus Piton, mgr.): Kansas City, Mo., March 21-26, Quincy, Ill., 28, Jacksonville 29, Springfield 30, Bloomington 31, Decatur April 1, Terre Haute, Ind., 2, Indianapolis 4-6.

CHESTER, ALMA (Oscar W. Dibble, mgr.): Pottsville, Pa., March 21-26, Paterson, N. J., 28-April 4.

CHIMMIE FADDEN (Owen Ferree, mgr.): Chicago, Ill. March 20-26.

CLARKE, CRESTON: Berwick, Pa., March 21, Bloomsburg 22, Danville 23, Milton 24, Harrisburg 25, Lancaster 26, New York city April 3-9.

CLARKE, HARRY CORSON (R. Beers Loos, mgr.): Great Falls, Mont., March 24, Butte 25-30, Ogden, U., April 6.

CLEMENT, CLAY: Duluth, Minn., March 24, 25, St. Peter 31, Albert Lea April 7.

COLUMBIA COMEDY: Sault Ste. Marie, Mich., March 21-26, St. Ignace 28, Cheboygan 29-April 2.

COON HOLLOW (Al. Caldwell, mgr.): Cincinnati, O., March 21-26.

CORBETT, JAMES J. (W. A. Brady, mgr.): Victoria, B. C., March 21, Vancouver 22, Seattle, Wash., 23, Portland, Ore., 24-26, San Francisco, Cal., 28-April 3.

CORSE PAYTON COMEDY (Wm. E. Denison, mgr.): Nashua, N. H., March 21-26, Taunton, Mass., 28-April 2, Fall River 4-9.

CORSE PAYTON STOCK (David J. Ramage, mgr.): Norwich, Conn., March 21-26, New London 28-April 2, Lynn, Mass., 4-9.

COURTED INTO COURT (Rich and Harris, mgrs.): Madison, Wis., March 29.

CRANE PLAYERS (E. M. Crane, mgr.): Waterbury, Conn., March 21-26, New Britain 28-April 2, Bridgeport 4-9.

CRANE, WILLIAM H.: New York city Jan. 31—indefinite.

CUBA'S VOW (Harley Merry, mgr.): Louisville, Ky., March 21-26, Evansville 27, Indianapolis 28-30.

CUMBERLAND '61 (Augustus Piton, mgr.): New York city March 21-26, Albany, N. Y., 28, Utica 29, Oswego 30, Rochester 31-April 2.

CUMMINGS STOCK (No. 1): Toronto, Can., Feb. 14—indefinite.

DALY, AUGUSTIN, STOCK: Washington, D. C., March 28-April 2.

DARKEST AMERICA (John W. Vogel): Ft. Madison, Ia., March 21, Monmouth, Ill., 22, Burlington, Ia., 23, Galesburg, Ill., 24, Moline 25, Davenport, Ia., 26, 27, Fairfield 28, Ottumwa 29, Oskaloosa 30, Des Moines 31, April 1, Marshalltown 2.

DARKEST RUSSIA (Sidney R. Ellis, mgr.): Easton, Pa., March 22, Batavia, N. Y., 28.

DAVENPORT, FANNY (Ben Stern, mgr.): Chicago, Ill., March 21-26, Springfield 28, Peoria 29, 30, Milwaukee, Wis., April 4-7.

DEVIL'S AUCTION (M. Wise, mgr.): Hannibal, Mo., March 21, Springfield April 4.

DILLON, JOHN: Ft. Scott, Kan., March 22, Holton 23, Falls City, Neb., 31.

DOLLY DE VINE: Peoria, Ill., March 20-26.

DOWNING, ROBERT: Gallipolis, O., March 21, Athens 22, Marietta 23, Wheeling, W. Va., 28, Rochester, Pa., 31.

DREW, JOHN (Chas. Frohman, mgr.): New York city Feb. 14-April 2.

EAGLE, GRAHAM (C. H. Rosskam, mgr.): Newton, Kan., March 21-26, Ottawa 28-April 2.

EIGHT BELLS (W. E. Flack, mgr.): Cumberland, Md., March 21, Altoona, Pa., 22, Tarentum 23, Johnstown 24, Punxsutawney 25, Philipsburg 26, Lewisburg 31.

ELDON COMEDIANS: La Salle, Ill., March 20-27, Peoria 28-April 2, Tremont 4-9.

ELROY STOCK (Edwin Elroy, mgr.): Shamokin, Pa., March 21-26.

EMMETT, KATIE: Battle Creek, Mich., March 24, Muskegon 28, Mansfield, O., 30.

EMPIRE STOCK (J. Barry Gordon, mgr.): Greenville, O., March 21-26, Dunkirk, Ind., 28-April 2.

EMPIRE THEATRE (Chas. Frohman, mgr.): New York city Jan. 3—indefinite.

FERRIS COMEDIANS (Dick Ferris, mgr.): Mt. Carmel, Ill., March 21-26, Springfield week April 14.

FRENCH IRVING: Buchtel, O., March 21-23, Lancaster 24-26.

FABIO ROMANI (J. B. Murray, bus.-mgr.): Albia, Ia., March 21, Knoxville 22, Oskaloosa 23, What Cheer 24, Muscatine 25, Iowa City 26.

FISKE, MRS. (Chas. E. Power, mgr.): New York city March 28—indefinite.

FUN ABOARD THE PACIFIC MAIL: Philadelphia, Pa., March 21-26.

GEORGE, CLARA: Lansford, Pa., March 21-26.

GETTYSBURG (F. G. Campbell, mgr.): Chicago, Ill., March 21-26.

GIBNEY COMEDY: Rockford, Ill., March 21-26.

GOODWIN, NAT C. (Geo. J. Appleton, mgr.): New Orleans, La., March 20-26, Galveston, Tex., 28, Houston 29, San Antonio 30, Austin 31, Waco April 1, Ft. Worth 2, Dallas 4, Shreveport, La., 5, Vicksburg, Va., 6, Meridian, Miss., 7, Selma, Ala., 8, Montgomery 9.

GORMANS, THE (Charles F. Brown, mgr.): Saratoga, N. Y., March 24, Glenns Falls 25, Amsterdam 26, Johnstown 28, Ft. Plain 29, Rome 30, Norwich 31, Oneonta April 1, Schenectady 2.

GRAND OPERA STOCK: Columbus, O.—indefinite.

GRANGER, MAUD: Brenham, Tex., March 25, Palestine 27.

GREENE, JOSEPH: Chester, Pa., March 28-April 2, Lancaster 4-9.

GRIFFITH, JOHN: Lafayette, Ind., March 21, Terre Haute 23, Vincennes 24, Evansville 25, Owensboro, Ky., 26, Louisville 28-April 2.

HALL, JESSIE MAE: Hamilton, O., March 21-26

HARRIGAN, EDWARD (W. J. Hanley, mgr.): Denver, Col., March 20-26, San Francisco, Cal., April 3-16.

HART, W. S.: St. Catherines, Can., March 21-26.

HELD, ANNA: Los Angeles, Cal., March 22, 23, San Francisco 28-April 9.

HENSHAW-TEN BROECK: Duluth, Minn., March 26.

HERALD SQUARE COMEDIANS (Wm. Jerome): Ogden, U., March 21, 22, Carson City, Nev., 25, 26, Sacramento, Cal., 28-April 3.

HERNE, JAMES A. (Shore Acres Co.: William B. Gross, mgr.): Riverside, Cal., March 21, San Diego 22, 23, Los Angeles 24-26, Fresno 28, Stockton 29, San José 30, Oakland 31-April 2, San Francisco 4-16.

HILLMAN, MAUD: Binghamton, N. Y., March 21-26, Worcester, Mass., 28-April 3.

HIMMELEIN IDEALS (John Himmelein, mgr.): Titusville, Pa., March 21-26, Bradford 28-April 2, Jamestown, N. Y., 4-9.

HIS EXCELLENCY (Edwin A. Davis, mgr.): Marion, N. C., March 21, High Point 22, Greensboro 23, Durham 24, Raleigh 25, Oxford 26, Newbern 28, Wilmington 29, Florence, S. C., 30, Sumter 31, Camden April 1, Newberry 2, Greenwood 4, Elberton, Ga., 5.

HOCKEY-WHEELER: Chico, Cal., April 4-9.

HOGAN'S ALLEY (Gilmore and Leonard: Eugene Wellington, mgr.): St. Paul, Minn., March 21-26, Minneapolis 28-April 2.

HOLDEN COMEDY (No. 2: Harry M. Holden, mgr.): Hannibal, Ill., March 21-26, Quincy 28-April 2.

HOLMES, LAWRENCE: Denver, Col., March 13-26, Pueblo 21-23, Colorado Springs 24-26.

HUMAN HEARTS (T. E. Vaughn, mgr.): Detroit, Mich., March 20-26.

HUMANITY: Cortland, N. Y., March 22.

IN GAY NEW YORK: Baltimore, Md., March 21-26, New York city 28-April 23.

IN OLD KENTUCKY: Boston, Mass., March 21-26, Providence, R. I., 28-April 2.

IN OLD MADRID (E. D. Shaw, mgr.): Eureka, U., March 22, Monmouth 23, Mt. Pleasant 24, Salinas 25, Manti 26, Nephi 28, Ephraim 29, Price 30, Grand Junction, Col., April 1, Delta 2, Montrose 4, Ouray 5, Telluride 6, Rica 7, Durango 8, Silverton 9.

INSIDE TRACK: New York city March 21-26.

JAMES, LOUIS: Boston, Mass., March 21-26, Harlem, N. Y., 28-April 2.

JANAUSCHEK, MME.: Norfolk, Va., March 23, 24.

JANSEN-TANNEHILL: Butte, Mont., March 21-26.

JOHN E. LONG: Stillwater, Minn., March 21-26.

KEENE, THOMAS W.: Cincinnati, O., March 21-26, Chicago, Ill., 28-April 2, Ottumwa, Ia., 4, Des Moines 5, Rock Island, Ill., 6, Clinton, Ia., 7, Dubuque 8, Waterloo 9.

KELCEY-SHANNON: Brooklyn, N. Y., March 21-26, Philadelphia, Pa., 28-April 2.

KING DRAMATIC (N. Appell and A. S. Koenig, mgrs.): Scranton, Pa., March 21-26, Wilkes-Barre 28-April 2, Troy, N. Y., 4-9.

KLIMT-HEARN (Sol Branning, mgr.): Jacksonville, Fla., March 21-26, Chattanooga, Tenn., 28-April 2, Lexington, Ky., 4-9.

LEROYLE, HENNESSY (F. G. Conrad, mgr.): Logansport, Ind., March 21, Marion 22, Dunkirk 23, Celina, O., 24, Portland, Ind., 25, Ft. Wayne 26.

LEWIS, DOROTHY (W. T. Edmunds, mgr.): Freeport, Ill., March 25, Elgin 26, Kenosha, Wis., 27, Waukegan, Ill., 28, Dwight 29, Clinton April 1.

LITTLE TRIXIE (Fred Robbins, mgr.): Marshfield, Wis., March 21, Wausau 22, Merrill 23, Rhinelander 24, Antigo 25, New London 26, Oconto 28, Marinette 29, Menominee, Mich., 30, Green Bay, Wis., 31.

LYCEUM STOCK (Daniel Frohman, mgr.): New York city Nov. 23—indefinite.

MACAULEY-PATTON (Harry Levy, mgr.): Portsmouth, O., March 21-26, Chillicothe 28-April 3, Greenfield 4-9.

MACK, ANDREW (Rich and Harris, mgrs.): Newark, N. J., March 21-26.

MADISON SQUARE (Lowe's): Hill City, Minn., March 21-23, Colby 24-26, Florence, Col., 28-April 9.

MANSFIELD, RICHARD (A. M. Palmer, mgr.): Terre Haute, Ind., March 21, Indianapolis 22, Columbus, O., 23, Toledo 24, Detroit, Mich., 25, 26, Pittsburg, Pa., 28-April 2.

MANTELL, ROBERT B. (M. W. Hanley, mgr.): Cincinnati, O., March 20-26, Chicago, Ill., 28-April 2, La Salle 3, Davenport, Ia., 4, Iowa City 5, Des Moines 6, Omaha, Neb., 7-9.

MARKHAM STOCK: New York city March 21—indefinite.

MARLOWE, JULIA (Chas. B. Dillingham, mgr.): Philadelphia, Pa., March 14-26, Newark, N. J., 28-April 2.

MATHER, MARGARET: Charleston, S. C., March 22, Athens, Ga., 24.

MCFADDEN'S ROW OF FLATS (Gus Hill, prop. and mgr.): Pittsburg, Pa., March 21-26, Philadelphia 28-April 2.

MCGINTY THE SPORT (J. D. Flynn, mgr.): Beloit, Wis., March 22.

MCHENRY, NELLIE: Jamestown, N. Dak., March 21, Fargo 22, Winnipeg, Can., 23, 24.

MACNEILL, KATHERINE: Knoxville, Tenn., March 21-26.

MCPHEE BIG COMPANY (Geo. D. Louden, mgr.): Fergus Falls, Minn., March 21-26.

MCVICKER THEATRE: Wilton Junction, Ia., March 21-26, Erie, Ill., 28-April 2.

MILES IDEAL STOCK (Frank Lee Miles, mgr.): Wilkes-Barre, Pa., March 21-26, Elizabeth, N. J., 28-April 2.

MILLER, HENRY: New York city Feb. 15—indefinite.

MILLS, JOSIE: Warren, O., March 21-26, Salem 28-April 2.

MISS FRANCIS OF YALE: Cedar Rapids, Ia., March 22, Marshalltown 23, Oskaloosa 24, Ottumwa 25, Des Moines 26, Council Bluffs 27, Sioux City 28, Lincoln 29, Omaha, Neb., 30, Atkinson 31, Topeka, Kan., April 2, Ft. Scott 5.

MODJESKA: New York city March 14-28, Philadelphia, Pa., 28-April 2.

MOHAWK, GO-WON-GO: Newark, N. J., March 21-26.

MORRISON, LEWIS (Edwin J. Abram, mgr.): West Superior, Wis., March 21, Duluth, Minn., 22, Eau Claire, Wis., 23, La Crosse 24, Winona 25, Madison 26, St. Louis, Mo., 27, Peoria, Ill., 28, Davenport, Ia., 29, Terre Haute, Ind., April 4, 5, Springfield, Ill., 6, La Fayette, Ind., 7, Muskegon, Mich., 9.

MURRAY AND MACK (Joe W. Spears, mgr.): Milford, Mass., March 21, Woonsocket, R. I., 22, Taunton, Mass., 23, Brockton 24, New Bedford 25, Fall River 26, Lowell 28, Dover, N. H., 29, Lynn, Mass., 30, Nashua, N. H., 31, Lawrence, Mass., April 1, Haverhill 2.

MURRAY COMEDY: Cairo, Ill., March 21-26, Henderson, Ky., 28-April 2.

MURPHY, TIM: Grand Forks, N. Dak., March 21, Crookston, Minn., 22, Fargo, N. Dak., 23, Jamestown 24.

MY BOYS: Elizabeth, N. J., March 23, Paterson 24-26.

MY FRIEND FROM INDIA (Walter Perkins): Norristown, Pa., March 22, Lancaster 23, York 24, Easton 25, Mahanoy City 28, Shamokin 29, Mauch Chunk 30.

NEILL COMPANY: Cincinnati, O.—indefinite.

NEW YORK THEATRE (Nugent): Gas City, Ind., March 21-26.

NORTHERN LIGHTS (Wm. Calder, mgr.): Wilmington, Del., March 21-23.

OH! SUSANNAH: New York city Feb. 7—indefinite.

OLCOTT, CHAUNCEY (Augustus Pitou, mgr.): Elmira, N. Y., March 25, Corning 26, Wheeling, W. Va., 28, Louisville, Ky., 31-April 2.

OLD FARMER HOPKINS: Florence, S. C., March 22.

OLE OLSON: Minneapolis, Minn., March 21-26, Duluth 28.

O'NEILL, JAMES: Chicago, Ill., March 14-26.

ORRIS, OBER: Winnipeg, Can.—indefinite.

OTHER PEOPLE'S MONEY (F. J. Conrad, mgr.): Logansport, Ind., March 21, Marion 22, Dunkirk 23, Celina 24, Portland 25, Ft. Wayne 26.

OTIS, ELITA PROCTOR (Horace Wall, mgr.): Philadelphia, Pa., March 21-26.

OTT, JOSEPH: Washington, D. C., March 21-26.

OUR FLAT (Cook and Sloss, mgrs.): Sioux City, Ia., March 21, Council Bluffs 22, Beatrice, Neb., 23, Lincoln 24, Omaha 25, 26, Albert Lea, Minn., April 9.

OWEN, WILLIAM: Hamilton, Ont., March 21-26, Bowie 28-30.

PAIGE, EDNA: El Paso, Tex., March 21-26.

PARK COMEDY: Wauseon, O., March 21-26.

PATENT APPLIED FOR: Parkersburg, W. Va., March 22.

PAYTON, SENTER (Benj. J. Lander, mgr.): Lebanon, Ind., March 28-April 2, Madison 11-16.

PEARSON DRAMATIC: Dubuque, Ia., March 21-26.

PECK'S BAD BOY: Cincinnati, O., March 21-26.

PERUCHI-BELDENI: Augusta, Ga., March 21-26, Charleston, S. C., 28-April 3, Columbia 4-9.

PETERS AND GREEN: Memphis, Tenn., March 24-26.

PLUNKARD, SI (J. C. Lewis: Bob Mack, mgr.): Winfield, Kan., March 21, Arkansas City 22.

PRINGLE, JOHNNIE: Shelton, Neb., March 21-23, Wood River 24-26.

PUDD'NHEAD WILSON (Mayo): N. Adams, Mass., 22, Springfield 23, New Britain, Conn., 24, Meriden 25, New London 26, Norwich 28, Attleboro, Mass., 29, Brockport 30, Plymouth 31, Fall River April 1, New Bedford 2.

PUDD'NHEAD WILSON (Hamilton): Roanoke, Va., March 22, Lynchburg 23, Charlottesville 24, Richmond 25, 26.

PULSE OF NEW YORK (C. N. Bertram, mgr.): Paterson, N. J., March 21-26.

RANKIN, MCKEE (Stock): Chicago, Ill., March 14-26.

RAYMOND, SADIE: Waverly, O., March 21, Jackson 22, McArthur 23.

REED, ROLAND: Lincoln, Neb., March 28, Cedar Rapids, Ia., 30, Davenport 31.

RHEA: Roanoke, Va., March 21, Lynchburg 22, Lexington 23, Charlottesville 24, Winchester 25.

RICE COMEDIANS (Geo. W. Peck, mgr.): Dover, N. H., March 21-26, Newburyport, Mass., 28-April 2.

RICE, FANNY: Bryan, O., March 21, Bucyrus 23, Newark 24, E. Liverpool 25, Pittsburg, Pa., 28-April 2.

ROBER, KATHERINE: Pitchburg, Mass., March 2,-26, Boston 28-April 9.

ROBERTSON, PUNCH: Atlanta, Ga., March 21-26, Savannah 28-April 2, Columbus 4-9.

ROBSON, STUART: Cleveland, O., March 21-26, Buffalo, N. Y., 31-April 2.

RUSSELL, SOL SMITH (Fred G. Berger, mgr.): Boston, Mass., March 14-26, Worcester 28, Springfield 29, New Haven, Conn., 30, Hartford 31, Waterbury April 1, Bridgeport 2, Providence, R. I., 4-6.

RYAN COMEDY: Johnstown, N. Y., March 21-26.

RYAN, DANIEL R.: Ogdensburg, N. Y., March 21-26, Burlington, Vt., 28-April 2.

SALISBURY STOCK (Chas. P. Salisbury, mgr.): Bastable Theatre, Syracuse, N. Y.—indefinite.

SAWTELLE DRAMATIC (J. Al. Sawtelle, mgr.): Reading, Pa., March 21-26, Scranton 28-April 2, Harrisburg 4-9.

SAXON SISTERS: Ottawa, Ill., March 21-26.

SECRET SERVICE (No. 1): Hartford, Conn., March 21-24, New Haven 25, Springfield, Mass., 26, Haverhill 31.

SEWARD, FREDERICK AND MINNIE: Brownsville, Pa., March 21-26.

SHALL WE FORGIVE HER: Portland, Ore., March 21, 22, Wallace, L., 30.

SHANNON COMEDY (Harry Shannon, mgr.): Rome, N. Y., March 21-26, Fonda 28-Apr. 2.

SHARPLEY LYCEUM: Hutchinson, Kan., March 28-April 2.

SHEA, THOMAS E. (George H. Brennan, mgr.): Chicago, Ill., March 7-18.

SHEARER, TOMMY (Earl Burgess, mgr.): Gloversville, N. Y., March 21-26, Saratoga 28-April 2, Ilion 4-9.

SHORE ACRES (William B. Gross, mgr.): Sioux City, Ia., March 22, Missouri Valley, Neb., 23, Council Bluffs, Ia., 24, Lincoln, Neb., 25, 26, Beatrice 28, Nebraska City 29, St. Joseph, Mo., 30, 31, Lexington, Neb., April 1, Sedalia, Mo., 2, Alton, Ill., 4, Springfield 5, Jacksonville 6, Hannibal, Mo., 7, Quincy, Ill., 8, Galesburg 9.

SIDE TRACKED (A. Q. Scammon, mgr.): Bridgeport, Conn., March 24-26, New Haven 28-30.

SIDE TRACKED (Western): Wahoo, Neb., March 28.

SIMON COMEDY: Ludington, Mich., March 21-26.

SIMPKINS, JOSHUA: Huntington, W. Va., March 21, Charleston 22, Parkersburg 24.

SKINNER OTIS: Albany, N. Y., March 23.

SMYTH AND RICE COMEDY: Toledo, O., March 21-23, Delaware 24, Columbus 25, 26, St. Louis, Mo., April 4-9.

SOTHERN, E. H. (Daniel Frohman, mgr.): Providence, R. I., March 21-23, Worcester, Mass., 24, Hartford, Conn., 25, New Haven 26, Baltimore, Md., 28-April 2, Washington, D. C., 4-9.

SOUTH BEFORE THE WAR: St. Peter, Minn., March 21, Mankato 22, Owatonna 23, Rochester 24, Winona 25, La Crosse 26, Dubuque, Ia., 28, Plattsville, Wis., 29, Galena, Ill., 30, Clinton, Ia., 31, Moline, Ill., April 1, Davenport, Ia., 2.

SOWING THE WIND: Berlin, N. H., March 23, Haverhill, Mass., 24, Lawrence 28.

SPOONER DRAMATIC (Allie and F. E. Spooner, mgrs.): Fremont, Neb., March 21-26, Grand Island 28-April 2.

SPOONERS, THE (Edna May and Cecil; B. S. Spooner, mgr.): Derby, Conn., March 21-26, Hartford 28-April 2, Newburg, N. Y., 4-9.

TANNER, CORA (Wm. De Shetley, mgr.): Brooklyn, N. Y., March 21-26, Boston, Mass., 28-April 2.

TARRYTOWN WIDOW: Hartford, Conn., March 25, 26

TENNESSEE'S PARDNER (Arthur C. Aiston, mgr.): New Haven, Conn., March 21-23, Waterbury 24-26, Holyoke 28, 29, Palmer 30, Springfield 31, Pittsfield April 1, Gloversville, N. Y., 2, Syracuse 4-6.

THE CURSE OF GOLD: Milwaukee, Wis., March 20-26.

THE DAZZLER (John F. Cosgrove, mgr.): Duluth, Minn., March 21, West Superior, Wis., 22, Travel 23, Houghton, Mich., 24, Calumet 25, Ishpeming 26, Marquette 28, Bay City 29, Saginaw 30, Flint 31, Lansing April 1, Sandusky, O., 2.

THE ELECTRICIAN (Blaney): New York city March 21-26.

THE FOUNDLING: Altoona, Pa., March 23, Elizabeth, N. J., 26.

THE FRENCH MAID: Brooklyn, N. Y., March 14-26, Philadelphia, Pa., 28-April 2.

THE GAY MATINEE GIRL (Edwin P. Hilton, mgr.): Leavenworth, Kan., March 22, Lawrence 23, Topeka 24, Osage City 25, McPherson 26, Newton 28, Wichita 29, Winfield 30, El Dorado 31, Olathe April 1, Kansas City, Mo., 3-9, Joplin 10.

THE HEART OF CHICAGO (Eastern: Lincoln J. Carter, prop.; Jay Simms, mgr.): Newburyport Mass., March 21, Lawrence 22, Lowell 23, Leominster 24, Gardner 25, Athol 30, Greenfield 31, Northampton April 1, Holyoke 2, Turner's Falls, Vt., 4, Bellows Falls 5, Montpelier 6, Barrie 7, St. Albans 8, Plattsburg, N. Y., 9.

THE HEART OF CHICAGO (Western; Lincoln J. Carter, prop.; Ed W. Roland, mgr.): Mannington, W. Va., March 25.

THE HEART OF MARYLAND (David Belasco, prop.: H. C. Husted, mgr.): New Haven, Conn., March 21-23, Middletown 24, New Britain 25, Hartford 26.

THE LAND OF THE LIVING (Jess Burns, mgr.): Worcester, Mass., March 21-26, Montreal, Can., 4-9.

THE MAN FROM MEXICO: New York City March 21-26.

THE MISSOURI GIRL: Waverly, O., March 21, Jackson 22, McArthur 23, Logan 24, Wellston 25, Nelsonville 26, McConnellsville 28, Caldwell 29, Cambridge 30.

THE MYSTERIOUS MR. BUGLE: San Francisco, Cal., March 14-26, San Diego 28, 29, Los Angeles 30-April 3, Fresno 4, Stockton 5, San Jose 6, Oakland 7, Sacramento 8, Marysville 9.

THE NANCY HANKS: Leadville, Col., March 21, 22, Grand Junction 23, 24, Salt Lake City, U., 25, 26.

THE OLD HOMESTEAD (Thompson and Kilpatrick, mgrs.): Boston, Mass., March 21-April 8.

THE PATHFINDERS: Norristown, Pa., March 21-26.

THE PAY TRAIN: Webster City, Ia., March 28.

THE PRISONER OF ZENDA (Daniel Frohman, mgr.): Brooklyn, N. Y., March 21-26, Poughkeepsie 28.

THE PRODIGAL FATHER (Welcher and Riedee, mgrs.): Mobile, Ala., March 21-23, Greenville 24, Decatur 25, Columbia, Tenn., 26, Nashville 28-30, Chicago, Ill., April 1-9.

THE REAL WIDOW BROWN: Bryan, O., March 22, Napoleon 23, Bowling Green 25, Fostoria 26, Ada 28, Van Wert 29, Delphos 30.

THE ROYAL BOX (Chas. Coghlan; Liebler and Co., mgrs.): Boston, Mass., March 21-26, Brooklyn, N. Y., 28-April 2.

THE SPAN OF LIFE: New York city March 21-26.

THE SPORTING DUCHESS (Frank L. Perley, mgr.): Brooklyn, N. Y., March 21-26.

THE SUNSHINE OF PARADISE ALLEY (Geo. W. Ryer, mgr.): Pittsburg, Pa., March 21-26, Brooklyn, N. Y., 28-April 9.

THE SWELL MISS FITZWELL (May Irwin; E. Rosenbaum, mgr.): New York city March 14-26, Philadelphia, Pa., 28-April 2.

THE WHITE SLAVE: Indianapolis, Ind., March 21-23, Columbus 24-26, Dayton, O., 28-30, Wheeling, W. Va., 31-April 9.

THE WIDOW JONES: Jersey City, N. J., March 21-26.

THE WOMAN IN BLACK: Buffalo, N. Y., March 21-26.

THE WORLD AGAINST HER (Agnes Wallace-Villa; Sam B. Villa, mgr.): Detroit, Mich., March 20-26, Cleveland, O., 28-April 2, Cincinnati 3-9.

TOOLE, J. K.: Henderson, Ky., March 21, Paducah 22, Fulton 23, Memphis, Tenn., 24-26, Jackson 28, Nashville 30-April 2.

TOWN TOPICS (World, Keller and Mack, props.: Sol Manheimer, mgr.): California circuit March 21-26, Portland, Ore., 28-April 2, Seattle, Wash., 7-14

TUCKER, ETHEL: Troy, N. Y., March 21-26, Carbondale, Pa., 28-April 2.

TUCKER, LILLIAN (Chas. C. Vaught, mgr.): Chattanooga, Tenn., March 21-26, Birmingham, Ala., 28-April 2.

TWO LITTLE VAGRANTS (Edward C. White, mgr.): Chicago, Ill., March 19-26, St. Louis, Mo., 28-April 2.

UNCLE TOM'S CABIN (Al. W. Martin): Baltimore, Md., March 21-26.

UNCLE TOM'S CABIN (Davis): Mt. Vernon, O., March 22, Mansfield 25, Marion 26.

UNCLE TOM'S CABIN (Stowe): Toronto, Can., March 21-26, Peterboro 28, Belleville 29, Kingston 30, Ottawa 31-April 2, Montreal 4-9.

UNCLE TOM'S CABIN (Stetson; Wm. Kibble, mgr.): Troy, O., March 21, Piqua 22, Lima 23, St. Marys 24, Portland, Ind., 25, Richmond 26.

UNDER THE DOME (Lincoln J. Carter, prop.; Martin Golden, mgr.): Cleveland, O., March 21-26, Detroit, Mich., 28-April 2, Toledo, O., 7-9.

UNDER THE DOME (Western): Pueblo, Col., March 23, 24.

UNDER THE POLAR STAR (Wm. A. Brady, mgr.): St. Louis, Mo., March 21-26.

UNDER THE RED ROBE: Toronto, Can., March 21-26, Providence, R. I., 28-April 2.

VAN OSTEN: Rochester, N. Y., March 14-26.

VAN TASSELL, CORA: Anniston, Ala., March 21-26, Rome, Ga., 28-April 2.

VERLET, MLLE. ALICE: San Antonio, Texas, March 22, Austin 23, Ft. Worth 24, Dallas 25.

VERNON AND BONET COMEDY (Harry G. Vernon, mgr.): Matawan, N. J., March 21-26, Spring Lake 28, 29, Mantua 30-April 1.

WAITE COMEDY (Eastern; C. L. Elliott, mgr.): Lawrence, Mass., March 21-26, Northampton 28-April 9.

WAITE COMEDY (Western: D. H. Woods, mgr.): Trenton, N. J., March 21-26.

WARD AND VOKES: Oswego, N. Y., March 24, Utica 25, 26, Buffalo 28-April 2.

WARDE, FREDERICK: Anaconda, Mont., March 21

WARNER COMEDY (Ben R. Warner, mgr.): Clinton, Mo., March 21-26.

'WAY DOWN EAST: New York city Feb. 7—indefinite.

WAYNE, MR. AND MRS. ROBERT (A. Dunlap, mgr.): Marion, O., March 21-26.

WHAT HAPPENED TO JONES: Washington, D. C., March 21-26.

WHAT HAPPENED TO JONES: Boston, Mass., March 21-26

WHEN LONDON SLEEPS: Canton, O., March 21, Akron 22, Tiffin 23, Findlay 24, Lima 25, Springfield 26, Cincinnati 27-April 2, Toledo 3-5.

WHITE HE

THE BRIDE ELECT: Washington, D. C., March 21-26.
THE GEEZER (Donnelly and Girard; Frank Calder, mgr.): St. Louis, Mo., March 20-26.
THE GEISHA: New York city March 21-April 2.
THE GIRL FROM PARIS: St. Louis, Mo., March 13-26.
THE GIRL FROM PARIS (Wm. Warrington, mgr.): Montgomery, Ala., March 22, Atlanta, Ga., 23, Birmingham 25, Meridian, Miss., 26, New Orleans 28-April 2, Memphis, Tenn., 4-6, Nashville 7-9.
THE HIGHWAYMAN: New York city Dec. 13—indefinite.
THE ISLE OF CHAMPAGNE: Lancaster, Pa., March 24.
THE TELEPHONE GIRL (Geo. W. Lederer Co., mgrs.): New York city Dec. 27-March 26, Brooklyn, N. Y., 28-April 2.
THE WEDDING DAY: Philadelphia, Pa., March 21-26.
TWELVE TEMPTATIONS: Providence, R. I., March 21-26, Newport 28, Gloucester, Mass., 29.
WANG: Fort Smith, Ark., March 21, Springfield, Mo., 22.
WHITNEY OPERA: New York city Feb. 21—indefinite.
WILBUR-KIRWIN OPERA: Allentown, Pa., March 21-26, Bethlehem 28-April 2.
WILBUR OPERA: Portland, Me., March 21-April 2.
WILSON, FRANCIS (Ariel Barney, mgr.): Marion, O., March 21, Mansfield 23, Wheeling, W. Va., 25.
WIZARD OF THE NILE: Corry, Pa., March 21, Butler 25, Beaver Falls 29.

VARIETY.

AMERICAN BURLESQUERS: St. Louis, Mo., March 21-26.
ARNOLD'S FUN MAKERS (J. F. Arnold, mgr.): South Bend, Ind., March 21-23, Gas City 24-April 2, Brazil 4-9.
BIG SENSATION: Albany, N. Y., March 21-26.
BLACK PATTI'S TROUBADOURS (Voelckel and Nolan, mgrs.): Salt Lake City, U., March 25, 26, Grand Junction, Col., 29.
BLACK CROOK BURLESQUE: Boston, Mass., March 21-26.
BOHEMIAN BURLESQUERS (Louis Robie, mgr.): Brooklyn, N. Y., March 21-26.
BRODIE, STEVE (Gus Hill, prop.; C. W. Williams, mgr.): St. Louis, Mo., March 21-26, Chicago, Ill., 28-April 2, Detroit, Mich., 4-9.
CASINO OPERATIC BURLESQUERS: Montreal, Can., March 21-26.
CITY CLUB (Misco's): Cleveland, O., March 21-26, Rochester, N. Y., 28-30, Syracuse 31-April 2, Boston, Mass., 4-9.
CITY SPORTS: New York city March 21-26.
FAY FOSTER (Stanley Whiting, mgr.): Indianapolis, Ind., March 21-26, Chicago, Ill., 28-April 2, Cincinnati, O., 3-9.
FITZSIMMONS, ROBERT: Washington, D. C., March 21-26, Baltimore, Md., 28-April 2, Brooklyn, N. Y., 4-9.
FLYNN AND SHERIDAN: Albany, N. Y., March 21-23, Scranton, Pa., 28-April 2, Binghamton, N. Y., 4-9.
GAY MASQUERADERS (Gus Hill, prop.; Robert Manchester, mgr.): Philadelphia, Pa., March 21-26, New York 28-April 9.
GAYEST MANHATTAN: Chicago, Ill., March 21-26.
HOPKINS' TRANS-OCEANICS (Eastern): Dayton, O., March 21-23, Muncie, Ind., 24, Marion 25, Logansport 28, Milwaukee, Wis., 28-April 2.
HOPKINS' TRANS-OCEANICS (Western): Philadelphia, Pa., March 21-26, Brooklyn, N. Y., 28-April 2.
HOWARD, MAY: New York city March 21-26.
IRWIN BROS.: Philadelphia, Pa., March 21-26.
KNICKERBOCKERS (Robie): Buffalo, N. Y., March 21-26.
LADY AFRICA SPECIALTY (W. S. Boren, mgr.): Tahlequah, I. Terr., March 24, Waggoner 25, Muscogee 28, Krebs 30, Coal Gate April 2, Lehigh 4.
LONDON BELLES (Rose Sydell; J. H. Barnes, mgr.): Philadelphia, Pa., March 21-April 2.
MERRY MAIDENS: Fall River, Mass., March 21-23.
MISS NEW YORK, JR.: Hartford, Conn., March 21-23, Fall River, Mass., 24-26.
MOULIN ROUGE: Brooklyn, N. Y., March 21-26.
NIGHT OWLS: Washington, D. C., March 21-26.
OCTOROONS (John W. Isham, mgr.): New York city March 21-26, Boston, Mass., 28-April 2.
PARISIAN WIDOWS (Weber): Brooklyn, N. Y., March 21-26, Buffalo 28 April 2.
REEVES, AL.: New York city March 21-26, Albany, N. Y., 28-April 2, Paterson, N. J., 4-9.
REILLY AND WOODS: Baltimore, Md., March 21-26.
RENTZ-SANTLEY (Abe Leavitt, mgr.): Pittsburg, Pa., March 21-26, Baltimore, Md., 28-April 2, Washington, D. C., 4-9.
RICE AND BARTON EXTRAVAGANZA: Philadelphia, Pa., March 21-26.
ROBIN HOOD, JR. (Geo. H. Turner, mgr.): Troy, N. Y., March 21-26, Montreal, Can., 28-April 2.
ROSE HILL (Rice and Barton, mgrs.): Boston, Mass., March 21-26, Troy, N. Y., 28-April 2, Albany 4-9.
ROSSOW MIDGETS: Toledo, O., March 27-30, Grand Rapids, Mich., 31-April 2, Detroit 3-9.
RUSSELL BROS.: Jersey City, N. J., March 21-26, Providence, R. I., 28-April 2.
SULLIVAN, JOHN L.: Bridgeport, Conn., March 21-23, New Haven 24-26, Brooklyn, N. Y., 28-April 2.
THE BROADWAY GIRL: Worcester, Mass., March 21-26, Albany, N. Y., 28-30, Troy 31-April 2.
THOMPSON'S TRIPLE ALLIANCE: Massillon, O., March 22, Canton 23.
TWENTIETH CENTURY MAIDS (Harry Morris): Newark, N. J., March 21-26.
VANITY FAIR (Gus Hill, prop.; Fred J. Huber, mgr.): Baltimore, Md., March 21-26, Washington, D. C., 28-April 2, Brooklyn, N. Y., 4-9.
VAUDEVILLE CLUB BURLESQUERS: Providence, R. I., March 21-26.
WATSON SISTERS: Altoona, Pa., March 21-23, Pittsburg 24-26.
WHITE CROOK: Paterson, N. J., March 21-26.

MINSTRELS.

BEACH AND BOWERS MINSTELS: Paris, Ky., March 23, Frankfort 24, New Albany, Ind., 28.
DUMONT MINSTRELS (Geo. H. Barber, mgr.): Philadelphia, Pa., Nov. 15—indefinite.
FIELD, AL. G., MINSTRELS (White; Dan Quinlan, mgr.): Burlington, Vt., March 22, Montreal, Can., 24-26, Ottawa 28, 29, Ogdensburg, N. Y., 30, Watertown 31, Oswego April 1, Rome 2.
HALL, LEW, GEORGIA MINSTRELS (Al. Strode, mgr.): Springfield, Ill., March 21, 22, E. St. Louis Ill., 27.
HENRY, HI: Defiance, O., March 21, Ft. Wayne, Ind., 22, Kendallville 23, Kalamazoo 24, Grand Rapids 25, 26, Battle Creek 28, Marshall 29, Toledo, O., 31-April 2.
PRIMROSE AND WEST (Eastern): Providence, R. I., March 21-26.
PRIMROSE AND WEST (Western): Stockton, Cal., March 25.
RICHARDS AND PRINGLE (W. A. Rusco, mgr.): Salt Lake City, U., March 21, 22, Ogden 23, Pocatello, Id., 24, Dillon, Mont., 25, Anaconda 26, 27, Butte 28-April 2.
WASHBURN, L. W.: Cortland, N. Y., March 24, Auburn 25, 26, Binghamton 28, 29, Penn Yan 30, Rochester 31 April 2.

MISCELLANEOUS.

BOSTON IDEALS: Dubois, Pa., March 21-26.
BROOKE CHICAGO MARINE BAND (Howard Pew, mgr.): Chicago Feb. 1—indefinite.
BLUE MOUNTAIN JOE: Charlotte, N. C., March 21-26.
CANADIAN JUBILEE SINGERS: Morrisville, Vt., March 22, Hardwick 23, St. Johnson 24, Lyndonville 25, Lancaster, N. H., 26, 27.
CLARA SCHUMANN LADIES' ORCHESTRA: Nawark, N. Y., March 21, Auburn 22, Fulton 23, Albany 24, Sherburne 25, New Berlin 26.
DAY (Hypnotist; C. L. Purrington, mgr.): Buffalo, N. Y., March 17-31.
FLINTS, THE: St. Joseph, Mo., March 21-26.
INGERSOLL, ROBERT G. (C. P. Farrell, mgr.): Wilkesbarre, Pa., March 24, Williamsport 25, Harrisburg 26, Greensburg 28, Wheeling, W. Va., 29, Canal Dover, O., 30, Youngstown 31, Akron April 1, Jamestown, N. Y., 2.
KELLAR: Jamestown, N. Y., March 28.
KENNEY, C. LE ROY (H. Percy Hill, mgr.): Picton, Ont., March 21, Wellington 22, Warkworth 23, Tamworth 24, Newburgh 30, Deseronto 31, Napanee April 1, Kingston 2.
LEES, THE (Hypnotists; Thos. F. Adkin, mgr.): Memphis, Tenn., March 21-26, Owensboro, Ky., 28-April 2, Louisville 3-9.
NASHVILLE STUDENTS: Williamsport, Ind., March 23, Jacksonville, Ill., 24.
NORRIS BROS.: Los Angeles, Cal., March 21-26.
ORIENTAL TROUBADOURS: Contesville, Pa., March 21, 22, Downington 23.
PERKINS, ELI: Forest, Ill., March 21, Roodhouse 22, New London, Mo., 23, La Plata 24, Unionville 25, Bragmer 26, Neosho 28, Chanute, Kan., 30, McPherson 31, Nolsington April 2.
PULL, PROF. (Hypnotist): Madison, S. Dak., March 21-24, Flandreau 25, 26, Dell Rapids 30-April 2, Sioux Falls, 4-9.
SCALCHI CONCERT: Ft. Wayne, Ind., March 21, Kalamazoo, Mich., 22, Grand Rapids 23, Saginaw 24, Bay City 25, Toledo, O., 28, Sandusky 29, Akron 30, Canton 31, Johnstown, Pa., April 1, Meadville 2, Ithaca, N. Y., 4, Auburn 5, Rochester 6, Waterbury, Conn., 8, Albany, N. Y., 9.
SOUSA'S BAND (E. R. Reynolds, mgr.): Lawrence, Mass., March 21, Hartford, Conn., 22, Waterbury 23, New Haven 24, Philadelphia, Pa., 25, 26, New York city 27.
SAGES, THE (A. B. McDole, mgr.): Plainfield, N. J., March 21-26, Woonsocket, R. I., 28-April 2, Pawtucket 4-9.
THE HERRMANNS: Washington, D. C., March 21-26, Brooklyn, N. Y., 28-April 2.
THE PAIGES: Iowa City, Ia., March 21-23.
VENETIAN BURLESQUERS: Cincinnati, O., March 21-26.
WELSH PRIZE SINGERS (H. B. Thearle, mgr.): Normal, Ill., March 21, Canton 22, Muscatine, Ia., 23, Tipton 24, Davenport 25, Ottawa, Ill., 26, Rockford 28, Joliet 29, Streator 30.

LETTERS TO THE EDITOR.

A LETTER FROM MANAGER SINN.

MONTAUK THEATRE, BROOKLYN, March 15, 1898.

To the Editor of The Dramatic Mirror:

SIR—I observe that there is a bill before the Board of Aldermen for Greater New York prohibiting the licensing of ticket speculating in front of theatres, concert halls and other places of amusement.

Should this bill be defeated without protest from the pubic and in that apathy with which the great mass of people in American cities permit iniquitous measures directly affecting them to become laws, then a great injustice will have been done, and mainly because those most affected would not arouse themselves to action.

The practice of speculation in theatre tickets is very nearly entirely an American custom. Early in my career as a manager I recognized its injustice, which had been permitted only because of that good natured indifference exhibited by Americans, who, sooner than make a protest, willingly open their pocket books and pay the extortion. I organized a strong fight against it, and for many years fought almost single handed. As the public of this city knows, I succeeded in driving ticket speculation out of Brooklyn—at least so far as it affected the patrons of the theatres which I managed. I was vilified, traduced and even subjected to personal annoyance, but in the interests of my patrons in particular, and the public in general, I persisted and was to the largest degree successful. I was upheld by most of the public in a forceless, good natured way, until the strange spectacle presented itself of one man fighting a whole clique of speculators in the interest of a public who alone were to be benefited. I say they alone were to be benefited, because, had I ceased the struggle, I could have realized a sum of not less than $2,000 per season, which is the precise amount offered me by the speculators if I would agree to desist, and permit them, by selling them tickets at full face value (so I would lose nothing there even), to unblushingly fleece the public.

But I refused, as my record shows. With entire unanimity all theatrical managers of Greater New York are averse to this practice, and are desirous of the passage of this bill, which is just and right, and absolutely in the interest of those who purchase theatre, concert or lecture tickets.

There is a grave danger that this bill may not pass. The gentleman having it in charge in the Board of Aldermen may become lukewarm if he finds the public, not heeding the danger, does not make it apparent that it wishes the measure to become a law. It may die in committee for want of proper support, the Common Council not deeming the question to be as serious as it really is. Therefore, I advise theatregoers to use every means in their power to force the bill to a successful finish. This may be accomplished by letters published by a fearless and powerful press—the most powerful in the world. The columns of all respectable news journals in this country are open for the voicing of public opinion, and such a flood of protests must have their effect in causing the bill prohibiting ticket speculation to become a law. I further advise constituents to personally appeal to their representatives in the Common Council, to the end that their votes may be cast in favor of this bill.

Do not be deceived by the few arguments which may be advanced, most of them, by the way, by the fraternity of speculators themselves. They will be sure to use that ancient, and, in fact, only argument in behalf of ticket speculation, namely—that it is a convenience to the public. Their claim that if an intending purchaser is belated and arrives late that he will be only too willing to pay the "slight" advance for the accommodation of purchasing from them is false. The truth is that if the speculator did not have those tickets to sell, the party so arriving late would find them in the box-office, where he could purchase them at the regular advertised price.

Again I ask the assistance of the public in their own behalf. Urge the passage of this bill, which will result in ridding the community of speculators, who take advantage of the public and interfere materially with its enjoyment by fleecing it with a "slight" advance in the price of tickets, which "slight" advance means all the way from 50 to 100 per cent. in excess of the regular price. These men do not go into the business legitimately, or they would, like any other merchant, replenish their stock every day. Not they, for unless there is a desire on the part of the public to come in great numbers to the theatres, the concert or the lecture, they do not procure tickets. It is only when they can "corner" the tickets, and thus squeeze the public, that they will be found in evidence, plying their trade near the lobbies of theatres or other places of amusement.

Should this bill not pass, I should not give up my opposition, but would endeavor by every means in my power to protect the patrons of the Montauk theatre in spite of themselves.

I know, Mr. Editor, that you must sympathize with me in this matter, since it must be apparent that I am only seeking, at considerable inconvenience, and even loss of money to myself, to put a stop to an unnecessary expense inflicted upon a public which is as much yours as mine. In giving prominence to this note of warning you are doing your patrons the greatest amount of good in thus advising them of their danger.

Apologizing for the length of this letter, and relying upon your sense of justice, which will secure it appearance in your columns, I am,

Yours sincerely,
WM. E. SINN.

[Colonel Sinn's appeal should be headed by the public, whose complaints are unceasing respecting this species of extortion. But should the ordinance not pass, what is there to prevent managers—at least those sincere in their expressed desire to abate the evil—to follow Colonel Sinn's example, follow his method, and thus drive speculators away from their doors?—ED. DRAMATIC MIRROR.]

DAVID R. YOUNG RESPONDS.

NIANTIC, CONN., March 7, 1898.

To the Editor of The Dramatic Mirror:

SIR.—When I wrote a letter, which was published in your very just and conservative journal, I did so simply as an actor, showing the very glaring subterfuge being practiced by one or two of the "at present active" members of the Actors' Society. I did not expect any one of them to accuse me of spite.

There are a great many actors and others connected with the theatre who might not have seen the exact meaning of Mr. Mackay's expression in his interview, to which I called the attention of the many readers of THE MIRROR, and I should think, by the remarks of Mr. Deltwyn, many not only saw and read it but discussed the merits of the argument set forth. Let any one read the remarks made by Mr. Mackay and he will not need more than very ordinary perception to see their meaning. I am afraid Mr. Richie Hawkins will find it very hard to gain information as to the inner workings of the A. S. of A., for that is for the Secretary and the Board of Directors; besides, if he were to join the Society he would not dare to assert any rights he might have, nor would he dare sever his connection with this organization. I do not wonder this sensible young man demands to know whether he is going to put his head into a halter or whether he had better abandon all idea of affiliating with such an organization. He is undoubtedly a thinking man, and surely will continue to think, and with such reasoning ability he will surely come ultimately to the proper conclusion as to his proper action on the subject.

Mr. Deltwyn suggests my remarks might lessen the support the A. S. of A. expects to gain. Let any one read the extract from the by-laws of the society and remarks upon it which Mr. Richie Hawkins submits for the perusal of conservative and thinking actors, and I think Mr. Deltwyn will agree that Mr. Reynolds' effusion will act as one of the many nails in the coffin of the Actors' Society. The Secretary, as Mr. Hawkins remarks, is indeed fearful, "and so are the directors," that the exchequer will run so low his income will be in jeopardy.

Mr. Hawkins' final remarks are pertinent, and I think the A. S. of A. will find this affiliation will not increase the membership, nor will threats act as oil on troubled waters. The promised Arcadia is behind a cloud and the Elysium fields bestrewn with thorns, I fear.

True, Mr. Deltwyn, I did not formally join the Society at its inception, but I was at its birth in the old rooms of the Actors' Order of Friendship in Twenty-seventh Street, of which I have been a member for nine years. I aided its infancy in many ways, and though away from New York for much of the time following my joining in '96, was yet active in many ways, to the extent, in fact, of gaining members before even I had become a member. True, I have been dropped from the roll, and am waiting for Mr. Reynolds to begin legal proceedings, for according to his interpretation I am still indebted. My being dropped saves me the necessity of dropping of my own accord. As to cigar making, there are plenty of "actors" who ought to be something else, and there are cigar makers who no doubt would make good actors. I am not making cigars, but am "resting" at home in my own house, with not even a "spite," much less a mortgage, on it. It was gained by prudence, judgment and hard work at acting. I have a wife and two fine children, and continue to pay my bills and live in a community where I am respected and my reputation for truth is considered, and my credit is excellent; and I hope to continue in the profession in which I have spent over twenty years and in which I have had a mother, a grandmother and a grandfather who spent their lives in it.

Yours very truly,
DAVID R. YOUNG.

A STATEMENT FROM BOSTON LOCAL

BOSTON, March 18, 1898.

To the Editor of The Dramatic Mirror:

SIR.—We most respectfully seek, through the medium of your valuable paper, an opportunity to inform the theatrical profession and general public upon a few facts in reference to the "trouble" that, at the present time, is agitating this city. There are many companies that have played the Boston and Park Theatres that are prone to lay great stress upon this Local for interfering with them personally. Such is not the case, for our dispute is with the manager of the Boston and Park Theatres and whoever is so unfortunate as to bring an attraction to either house is a sufferer and has to take the medicine prescribed for Mr. Tompkins. We would call the attention of all theatrical managers and companies to the fact that not only has this Local a grievance against these theatres, but the national bodies of the States, together with the State A. F. of L. and the C. L. Unions of the State, are in line to take a still stronger hand in this affair than they have at any time manifested since the trouble commenced. We are but in our infancy in this matter, and we have every indication of being at every turn of affairs.

Now, as to the incidents that led up to the cause of the men striking in the two theatres under Mr. Tompkins' management: For the past four years there has been an agreement existing between him and this Local that none but National Alliance members should be employed upon the stage of his theatres, but for some unexplainable reason he employed two non-union men. When that fact came to the Local they took every conservative measure possible to obviate trouble. We sought interviews with him, that our pleasant relationship might not be rent asunder, but all to no purpose, as our letters were ignored, and committees of various bodies were spurned with silent contempt. The initiation of the two non-union men in question was guaranteed by outsiders rather than to have trouble, but to no purpose. Evidently the gauntlet of trouble was thrown down, and in the circumstances we had to accept the inevitable and "strike" the two houses.

Of the public we ask that it shall consider and give us a fair degree of justice in this matter. Mr. Tompkins has looked upon us as a bankrupt organization, little knowing the extent of our financial standing. We have met him at every turn and the dramatic season is not yet over, and we will not be found wanting at its close. With an impartial statement of these facts we trust that the profession will see the justice of our cause, and when they find themselves unfortunate enough to be caught playing at those theatres do not for a moment think, much less say, that we are striking at them, for we are not. Our sympathy and good wishes are with all whom it has been our good fortune to have met during our many years of theatrical service.

With best wishes to all, best hope for the ultimate settlement of this difficulty, and for the success of THE MIRROR, we remain respectfully,
BOSTON LOCAL, 11, N. A. T. S. E.

OBITUARY.

Otto Ilg, for many years manager of Riemiller's Opera House, Sandusky, Ohio, died in that city on March 13. He was thirty-seven years of age.

Mrs. George McLellan, mother of George B. and C. M. S. McLellan (Hugh Morton), died on March 15, at the Hotel Majestic, in this city, of heart failure.

Franklyn Warner Lee died on March 20, at Rush City, Ind. He was editor of the Rush City *Post*, and was the author of The Star Gazer.

Harry Bolter, who has been a member of the orchestra at Waldmann's Theatre, Newark, N. J., for eighteen years, died in that city, of pneumonia, on March 9.

The mother of Felix Haney died suddenly at her western home, on March 15, aged eighty years. Mr. Haney, who was playing in 'Way Down East, left at once to attend the funeral, George W. Leslie assuming his role.

John Madigan died at his home in Cleveland, Ohio, March 10, aged eighty-three years. Mr. Madigan was the father of the late E. H. Madigan, manager of the Star Theatre, Buffalo, Franc Madigan, of the May Howard company, and Gertrude Lodge, of the Grau Opera company, and was well known to many members of the profession. His funeral took place March 12 from the family residence, and was largely attended.

Robert F. Brunton died suddenly, on March 17, at Chicago, where he was engaged with Hanlon's Superbs. Born in 1848, in Glasgow, Scotland, he became widely known as a designer of theatrical properties, and was familiarly called "Lord Brunton." He had been associated with Sir Henry Irving, Sarah Bernhardt, Mary Anderson, Sir Augustus Harris, Wilson Barrett, and the Kiralfys. He joined the Hanlons in 1891. The remains will be sent to England for interment.

Ada Monk (Hewitt), a sister of Minnie Monk, died at 136 East Fiftieth Street, New York city, last Saturday evening, of pneumonia. She was about fifty years of age and had been on the stage since she was a child. She was a member of the marsh troupe of juvenile performers in 1855. She afterwards played engagements in some of the principal cities throughout the United States, and had been in the support of John McCullough and Mme. Janauschek. The season of 1878-79 she played Adrianna in Robson and Crane's revival of A Comedy of Errors, at the Park Theatre, New York city, and on the road. In December, 1879, she played Nellie Howard in The Strategists. Her last engagement was in 1893, with Fanny Davenport at the Fourteenth Street Theatre, when she played Countess Olga in Fedora. During that engagement she was taken ill with a severe attack of rheumatism, which made her a chronic invalid. She was married about twenty years ago to a lawyer by the name of Hewitt, and leaves a son sixteen years of age. The funeral took place from her residence yesterday afternoon.

NEW YORK THEATRES.

5TH AVENUE THEATRE Broadway and 28th Street.
EDWIN KNOWLES. . . . . Manager
POSITIVELY LAST WEEK.
MODJESKA
and JOSEPH HAWORTH.
EVERY EVENING **MACBETH**
Saturday Matinee—MEASURE FOR MEASURE.
Only matinee, Saturday.
Commencing next week MRS. FISKE in TESS OF THE D'URBERVILLES.

DALY'S BROADWAY AND 30th ST.
Evenings 8:15. Matinees at 2.
Prices, 50c., $1, $1.50 and $2.
Geo. Edwardes' Most Fascinating Musical Comedy.
The Geisha
Everything New and Fresh,
And with the Best Cast Yet.

BROADWAY THEATRE BROADWAY, COR. 41st STREET
MR. ANDREW A. McCORMICK.....Manager
Rousing Success.
Broadway Theatre Opera Company.
Management ANDREW A. McCORMICK.
In DeKoven and Smith's Comic Opera Masterpiece,
THE HIGHWAYMAN
Evening 8:15. Saturday Mat. at 2.
Thursday, March 24—WHEELMAN'S NIGHT.

AMERICAN 42d Street and 8th Avenue. Tel. 3147 38th Street.
Success Surpassing Precedent.
Opera in English by the
CASTLE SQ. OPERA CO. (80 Artists)
Elaborate production of Vincent Wallace's beautiful grand opera,
MARITANA
Sat. Mat. 25c., 50c. Wed. Mat. 25c. Evgs. 8:15.
ENTIRE lower floor 75c.; 1st balcony 50c., 2d balcony 25c. (Opera chairs and elevators.)
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HERALD SQUARE THEATRE
CHAS. E. EVANS, Prop. W. D. MANN, Mangr.
Evenings 8:15. Mats. Wed. and Sat., 2:15.
Rice's New Production.
MONTE CARLO
A Great Big Cast of Favorites.

B. F. KEITH'S NEW UNION SQUARE THEATRE
E. F. ALBEE - - - - General Manager
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Devoted to Mr. Keith's Original Idea,
CONTINUOUS PERFORMANCE.
Successful since July 5, 1895.
BEST VAUDEVILLE IN NEW YORK.

STAR THEATRE Broadway and 13th St.
Evenings at 8:15. Mats. Wed. & Sat. at 2:15.
JOHN A. STEVENS
in UNKNOWN

METROPOLIS 142d Street and 3d Avenue.
IRA J. LA MOTTE, SOLE MGR.
WILLIAM CALDER'S CO. in
The Spectacular, Sensational Triumph,
THE SPAN OF LIFE

MANHATTAN Broadway and 33d Street.
WM. A. BRADY & F. ZIEGFELD, Jr., Prop'rs and Mgrs.
Evenings at 8:15. Matinees Wednesday and Saturday 2:15
Second Month. Crowded Nightly.
WAY DOWN EAST. Best Play in New York.
Prices, 25c., 50c., 75c., $1.00 and $1.50.

WEBER AND FIELDS' MUSIC HALL Mats. Wed. & Sat.
Another layer of fun in
POUSSE CAFE,
And the brightest, best, the
CON-CURERS
BESSIE CLAYTON in her famous dances.
In Olio: MARY NORMAN and others.

KOSTER & BIAL'S 50c. ADMISSION.
ALFRED E. AARONS.....Manager
ONLY MUSIC HALL IN AMERICA.
The Reigning Sensation,
17th Week - - - CHARMION.
4th and last week—ROGERS BROS.
Albert Guille, Carletta, Ritchie, Mlle. Bartho.

PASTOR'S Continuous Performances. 14th St., near 3d Av.
Daily from 12:30 to 11 P. M.
George Fuller Golden, Manning and Weston, Haines and Pettingill, Maud Raymond, Post and Clinton, Leona Lewis, The La Velles, Parker's Dog Circus, The Kerns, Horace Goldine, Allen and Delmaine, Murray and Alden, Adams and Taylor, Eddy Clark, and Tony Pastor.

PEOPLE'S THEATRE, New York.
A. H. SHELDON & CO., Lessees
This week—THE INSIDE TRACK.

SAM T. JACK'S THEATRE
B'way and 29th St.
THE HOME OF BURLESQUE.
2 Big Shows every day, 2 and 8.
Only Parisian Theatre in New York.
50 Handsomest Women in the World.
Artistic Living Pictures.

TELEGRAPHIC NEWS

CHICAGO.

Willard's Illness—Current Attractions and News Notes of the Lake Side.

(Special to The Mirror.)

CHICAGO, March 21.

E. S. Willard was stricken with typhoid fever Friday night and did not appear at Hooley's Saturday. Manager Powers at once wired New York to fill the time until Mr. Drew appears, April 4. Mr. Willard was ill all last week, but managed to play five performances to large business, omitting the Wednesday matinee.

We have enjoyed a very large assortment of new Spring weather here during the past week, but as the chief attractions have been of the class which have large advance sales the business at the theatres has not been seriously affected by the caprices of the weather goddess. Mrs. Fiske's business at the Grand Opera House was enormous during her second and last week of Tess, and it is too bad that she could not have remained longer. Her performance was our dramatic treat of the season. She was followed this evening at the Grand by Fanny Davenport, who opened as La Tosca. She is here but one week and during the time will present Fedora and Cleopatra. Miss Davenport is supported by Melbourne MacDowell and a strong company. A Milk White Flag comes next.

We had a week of the youngsters last week, with John Jack, Harry Weaver, James O'Neill, McKee Rankin and the others—all of the old school; but, bless the old school! As dear old Couldock says: "In my day they used to take seven years to make an actor. Now they make one in seven minutes." And Couldock was more than "twenty years ago," Hazel.

On April 4 John Drew will appear at Hooley's in A Marriage of Convenience and One Summer's Day, both new here. He stays for two weeks.

The March dinner of the Forty Club will be held next Tuesday at the Wellington, and the club guests will include Lew Dockstader, E. M. Holland, Thomas W. Keene and others.

James O'Neill has been doing well with Monte Cristo and Virginius at McVicker's, where he opened his second and last week to-night in a revival of The Dead Heart, with which he will finish his engagement. Thomas W. Keene will follow him in a repertory of the legitimate.

Over at the Columbia The Sign of the Cross is in its second and final week, and it will be succeeded next Sunday evening by Never Again.

Verner Clarges called at my downtown court last week. He is with Mr. Willard, and his performance of Pecksniff in Tom Pinch was a most artistic work.

A fireman on the Wabash Road was brought before me in the police court the other day charged with disorderly conduct. He said his name was George Banks, and I saw a chance to get even—I fined Banks, of the Wabash, $5 and costs.

The McKee Rankin company did well at the Great Northern last week in the New East Lynne, and last night the organization revived Trilby, with Lackaye as Svengali, Herbert Carr as Taffy, Andrew Robson as The Laird, B. S. Cutler as Little Billee, Rose Eytinge as Madame Vinard, and Nance O'Neil as Trilby. Next week Manager Henderson's new stock company will begin work.

The season of grand opera at the Auditorium last week was successful.

Last Friday morning Manager Tripp, of the Auditorium Hotel, received a telegram from an Ohio friend to get seats for him for the Faust matinee Saturday. He went through to Manager Adams' office for them, and as he came out through the lobby, crowded with ticket buyers, passing at the box office window, he asked Nate Moore how the seat sale was for Faust. "Very large," replied Moore. "It had better be," said Tripp, as he moved on, "for if it isn't better than last night I won't sing." And as he walked out the entire crowd "rubbered" at the new tenor.

Following The Geisha at the Schiller came Gayest Manhattan yesterday, with a large cast, including Richard Gorman, Gus Pixley, and Eleanor Falk. On April 3 Len B. Schloes will bring Cook's Comedians to the Schiller in Our Fist.

Manager George A. Fair's son-in-law was killed in the big Wabash Avenue fire of last week, and Fred Hamill, the composer, is still missing.

Two Little Vagrants goes over to the Academy of Music this week and is followed at the Alhambra by Hal Reid's Human Hearts.

A Fair Rebel is being presented by the stock company at Hopkins' Theatre this week. Next Week The Silver King will be revived.

Gettysburg is the attraction at the Bijou this week, while Chimmie Fadden is being presented over at the Lincoln.

I am told that Edward Harrigan's New York representative has been trying to secure a downtown theatre here for the comedian and has leased one, which cannot now be named. They tried for Clifford's Gaiety, but without success.

Frank Daniels will soon appear at the Grand in The Idol's Eye, and on April 17 May Irwin will bring The Swell Miss Fitzwell to the Columbia for a run, producing her new play here as well.

Robert Mantell will give A Secret Warrant at the Lincoln next week.

Robert Arthur is here ahead of A Milk White Flag.

Everything very quiet here. What we want is a good motto singer who winds up with an American flag.

"BUFF" HALL.

BOSTON.

Bills of the Week—Notes and Happenings of the American Athens.

(Special to The Mirror.)

BOSTON, March 21.

Every house in the city, with the exception of the Museum, makes a change in bill to-night. Most interesting is the first appearance here as a star of Charles Coghlan, who presented The Royal Box at the Hollis Street. Mr. Coghlan has always been a favorite leading man with Boston audiences, and for that reason it was natural that he should be greeted with a large and enthusiastic house to-night. The engagement is only for one week, and will be followed by the long anticipated visit of Julia Arthur in A Lady of Quality.

Sol Smith Russell made a change of bill at the Tremont to-night and gave his production of The Rivals, which was especially welcome to Bostonians, for it presented Fanny Addison Pitt as Mrs. Malaprop, a part which she had played with so much cleverness at the Museum when she was a member of the old stock company. The last half of the week will be devoted to the triple bill, consisting of The Taming of the Shrew, Mr. Valentine's Christmas, and The Spitfire.

What Happened to Jones will probably prove the biggest comedy success of the Boston season, judging by the way in which it opened its fortnight's engagement at the Park to-night. Theodore Babcock and Mrs. McKee Rankin are always favorites in Boston, and Charles Kent used to be a member of the stock company at the Museum. Ellen Burg has not played here for several seasons, and, unless I am mistaken, Mathilde Cottrelly has not been in Boston since the original production of Trilby at this very house.

When Denman Thompson last presented The Old Homestead he threatened that it would be his last appearance in Boston, as he intended to retire from the stage. Consequently there was special attractiveness in the opening of the engagement to-night. I have seen The Old Homestead played in many different theatres, but not a stage is there that presents it so effectively as the big one at the Boston.

Alabama is revived at the Castle Square to-night, with almost the same cast that gave it so effectively earlier in the season. Every favorite in the company is represented in the cast—Lillian Lawrence, Mary Sanders, Lizzie Morgan, and Rose Morison, J. H. Gilmour, Lindsay Morrison, Horace Lewis, Tony Cummings, William Humphrey, and Charles Mackay. By the way, every matinee girl in Boston will make an attempt to attend the matinee to-morrow, as photographs of Charles Mackay are the souvenirs.

It has been many seasons since Louis James played an engagement in Boston and he forms a tragic introduction to the season of comic opera which is to follow. To the surprise of everyone the Grand Opera House patrons seem to like tragedy, and Mr. James bids fair to have a season as successful as did Thomas W. Keene a few weeks ago. Othello was the bill to-night, and A Cavalier of France, Julius Cæsar, Spartacus, and Romeo and Juliet will be given later in the week.

In Old Kentucky suggests to Boston audiences memories of Laura Burt, as the most successful previous presentations here have seen her in the leading character, but in Lulu Tabor she has an excellent successor, and the whole cast is of even strength and promises a splendid week for the Columbia. Cora Tanner is to follow in her revival of Alone in London.

John A. Stevens' old time success, Unknown, is the medium in which Doctor Lothrop's West End Stock company appears at the Bowdoin Square this week. This is the first time that the piece has ever been given here at a popular priced house and the full strength of the stock is employed. Next week Fanny McIntire will appear as Camille.

J. Gordon Edwards has assumed the position of leading man at the Grand, where the stock company is playing A Brave Woman. J. H. Hollingshead is another addition to the company.

The stay of Jack and the Beanstalk at the Museum has been extended another fortnight.

William B. Smith, who made such a hit as the telegraph operator in Secret Service, has been engaged to go to London with William Gillette in Too Much Johnson.

Truth is the title of a serious play, by an unknown author, which has been booked for its first production at the Park April 16. F. L. Gordon, of Cambridge, is the treasurer of the Truth Company, which has been organized under the Maine laws, with $25,000 capital, of which $30 is paid in. The purpose is that of "dealing in theatrical supplies, plays, scenery, advertising, etc." Arthur A. Shafter, of Littleton, is president.

Christopher, Jr., will be the production at the Castle Square next week.

Ethel Kendal Grimstone, daughter of Mr. and Mrs. Kendal, who is visiting in Boston, will give a recital, under society patronage, at the Tuileries, March 30.

Katherine Rober will begin her stay at the Grand with Fanchon April 4.

Sam McKee flashed across the vision of his Boston friends last week and disappeared almost before one could shake hands with him. He reports a splendid business for A Stranger in New York on the New England circuit.

Joseph Haworth will return to Boston next month to appear at a charity performance under the direction of Miriam O'Leary Collins. He will be seen in a one-act Irish play by Mrs. E. A. Sutherland and will probably include it in the repertoire of his starring tour next season.

Edward H. Clement's one-act play, The Princess Matilda, will be repeated at the Emergency Hospital benefit, owing to the marked success which it made at the Invalid Aid Society's performance. W. S. Hart, who will take the leading part, will direct the benefit instead of George F. Marion.

Barry Johnstone will go to Europe for the Summer.

The original stock company at the old Grand will be reunited next month, when Burr Oaks is presented at the new house bearing that name.

Flo Irwin will appear next season in a play written especially for her and entitled The Gay Miss Con. Her season in The Widow Jones closes in April.

Mr. and Mrs. B. F. Keith were guests of the Daughters of New Hampshire at their reception at the Vendome last week.

Ada Lewis made a pretty denial of the report that she is engaged to marry T. D. Frawley. "Just say it isn't true and that I wish Mr. Frawley better luck," was her neat and modest answer.

Horace Lewis, Mary Sanders, and Rose Morison, three of the greatest favorites at the Castle Square, presented In Far Bohemia, by Mrs. E. G. Sutherland and Mrs. E. S. Fry, as one of the features of the Elks' benefit at the Boston last week. The Evening Star was played by members of E. H. Sothern's company, and the long and varied programme contained representatives from every house in the city. Lawrence McCarthy was in charge of the stage.

Adverse reports have been reported in the Legislature on all the bills to regulate further the observance of Sunday in Massachusetts. This ends the long discussion about Sunday concerts.

E. F. Edgett's assumption of the monthly dramatic department in the *Nickell Magazine* does not mean that he will give up his regular position as dramatic editor of the *Transcript*, in which he has proved so successful.

Mrs. Rachel Noah France has been invited by Mrs. George Gould to give her reading, "Shakespeare's Heroines," at her country house, Lakewood, N. J. That reminds me of a story which I heard when Mrs. Gould was still Edith Kingdon, of Augustin Daly's company. She had been playing in the stock at the Boston, in which was Mrs. France, then known to the stage as Rachel Noah. Miss Kingdon was ambitious for a New York appearance and yet she did not know how to obtain it. As good luck would have it, Augustin Daly's company came to Boston, and she wrote to the manager asking that he would listen to her. He fixed an hour for calling upon her, but she was at a loss to know what to do. At this juncture Miss Noah proved the friend in need. She loaned the young actress a wealth of bric-a-brac to furnish her apartments, and, finally, in one of Miss Noah's gowns, Miss Kingdon welcomed the manager. The result is well known, how she went to New York, won greater success, and married a millionaire, but I often wonder what would have happened if Rachel Noah had been otherwise than the big-hearted, helpful woman that she is.

Sol Smith Russell was the guest of honor at the reception of the Playgoers' Club last week, but Elita Proctor Otis and William Seymour were present and shared in the reception. Mr. Russell's address was heard with great attention. For the reception to-morrow Charles Coghlan will be the guest of honor. Grace Filkins and Mrs. McKee Rankin have also been invited.

Olga Raymond has recovered her health.

Dorothy has been selected as the work to open the Murray-Lane opera season at the Grand Opera House.

Marcel Deslouis will give three readings from French poets in this city in May. He won much cordial interest when here last season, and has been playing with great success at the theatre in Bordeaux, where he is now both actor and manager. The Bordeaux Theatre is closely connected with the Comédie Française and is one of two theatres in France outside Paris where its actors play. Mounet-Sully went to Bordeaux to play Hermani a little while ago, and M. Deslouis fairly shared the honors with him, playing the difficult role of Charles V.

Owen Fawcett played, in The Lady of Lyons, at the Hollis, a role which he first assumed almost forty-four years ago, on March 24, 1854. The part is that of the Landlord. At that time only two others of the present cast of Mr. Sothern's presentation, Mr. Flockton and Mr. Holliday, were living.

The new play to be presented by the Hasty Pudding Club, of Harvard, is called Boscabello. Cuba and Weyler will play important parts. The libretto is by Henry Woodruff, '98. The songs are from W. S. Greenough, '98, and R. P. Utter, '98. The music was written by Waldon Rand, the 'Varsity baseball captain. The play will be given in Cambridge May 2, 3 and 4, and Boston May 6 and 7.

Gossip has it—and may it prove true!—that William Seymour will return to the Tremont at the end of the present season.

Charles W. Strine has been engaged as business-manager for the tour of Madame Melba to the Pacific Coast.

The Zoo closed its doors to-day without warning to the public. The old Public Library Building had been used as a place of amusement for over a year, the principal part of the latest programme being given by the Harvard Opera company, with special engagements of Remenyi and Pauline Hall. Charles F. Atkinson was manager.

I don't think that I shall be accused of undue free advertising by quoting in full a notice from the *Traveler*. It is as follows:

> Lillian E. Tucker, who has been called the 'American Patti" since her return from abroad, will give her first fashionable "lyric and Thespian European drawing-room entertainment" at Steinert Hall, April 14, assisted by the ex-tragedian, Dr S. M. Landis, who instituted during centennial year his "Imaginary Company," he playing Shakespearean roles alone. In 1877 he played Hamlet and Richard II. in Beethoven Hall, now the Park Theatre, and he created quite a furore by his novel and original acting. He is called the most polished and impassioned tragedian that ever walked the theatrical boards.

The Chorus Girl will open at Waterbury, Conn., on May 2, and will have two weeks on the New England circuit before reaching Boston.

JAY BENTON.

PHILADELPHIA.

Quaker City Theatricals—Musical Events—Fernberger's Gossip.

(Special to The Mirror.)

PHILADELPHIA, March 21.

Eugenie Blair and her stock company, after a very successful engagement of five weeks at the Park, will close here Saturday, appearing in Cleveland, March 28. Harkins and Barbour's new version of Uncle Tom's Cabin, with Jeffreys Lewis, March 28. Janauschek, April 4.

The Grand Opera House Stock Dramatic company, after one week's performance of The Prisoner of Zenda, shows the excellence of its material, and promises in a very short time to equal the prominent and successful traveling companies. The favorites are John Craig, Minnie Radcliffe, Maud Hosford, Agnes Burroughs, Amy Ricard, Mrs. W. G. Jones, Benjamin Horning, John D. Germon, M. J. Jordan, Harry Allen, Edwin Mordaunt, and Charles H. Stewart. To-night the excellent stage management of Frank Oaks Rose, assisted by Edgar J. MacGregor, is shown in Rosedale, magnificently staged, superbly delineated, and bringing into prominence the favorite members of the company. Business continues up to the usual large standard, and the latest enterprise of the management equals in success all of their many previous efforts. For coming week Shenandoah.

The Auditorium presents a magnificent offering to-night in Hopkins' Trans-Oceanics. A long array of vaudeville performers appear, including John W. Ransone, Buckley's Eques-Curriculum, the Sidmans, Karno Trio, Morton and Revello, Genaro and Bailey, Henry Kesaler, and cinematographe. The house was crowded, and every act was encored. Manager William J. Gilmore for week of March 28 has secured Modjeska, supported by Joseph Haworth, one of the notable engagements of the season.

Julia Marlowe is in her second and last week at the Broad Street in The Countess Valeska. The Kelcey-Shannon company in The Moth and the Flame March 28.

A Stranger in New York is in its last week at the Chestnut Street Theatre. To make room for The French Maid March 28 it will be transferred for that its last week in town to the Chestnut Street Opera House. The Russell-Fox-De Angelis combination in The Wedding Day opened here to-night for a week.

The Girard Avenue Stock company is making a splendid record for the fine productions week after week. The best class of theatregoers crowd the house at each performance. This week The Prodigal Daughter, with its delightful love story, realistic characters, and exciting steeplechase scene, was presented before a crowded house, in which general enthusiasm prevailed. The Strange Adventures of Miss Brown 28.

At Forepaugh Theatre the stock company is giving a masterly interpretation of East Lynne, with Carrie Radcliffe as Lady Isabell and George Learock as Francis Levison, assisted by Catherine Campbell, James Carden, Ethel Barrington, and others. The attendance this afternoon was large, with good prospects for the remainder of the week. Northern Lights March 28.

Elita Proctor Otis in Oliver Twist has proven a good card at the National. The scenery and costumes are all new, and the star is aided by a good company, which includes H. G. Carleton, Louis Hendricks, Charles Danby, Daisy Lovering, Violet Campbell, J. E. Comerford, and Blanche Johnson. McFadden's Row of Flats March 28. Milt G. Barlow in Uncle Tom's Cabin April 4. New Dramatic Stock company April 11 for rest of season.

Fun on the Pacific Mail, with R. E. Graham and Maggie Cline as the features, is at the People's Theatre. The Electrician March 28.

The Belle of New York is in its second and last week at the Walnut Street. May Irwin in The Swell Miss Fitzwell March 28. What Happened to Jones April 4. The Telephone Girl April 11.

Our Progressive Euchre Party and The Yellow Kid's Trip to Cuba are the new burlesques given by Dumont's Minstrels at the Eleventh Street Opera House to good patronage.

The Standard Theatre continues with dramatic stock company and weekly change of vaudeville acts to paying business.

A benefit to aid the fund for a monument at Washington for the lost sailors of the *Maine* will be given at the Chestnut Street Opera House on the afternoon of March 24. The programme comprises attractions from every theatre in the city.

Musical.—Academy of Music. Boston Symphony Orchestra in farewell concert this evening to capacity of the immense building.—Sousa's Band will follow here for three concerts, March 25 and 26.—Lillian Nordica's talent will appear at the Chestnut Street Opera House, matinee, April 1.

Mrs. E. J. Phillips, prominent in former years in the stock company of the late E. L. Davenport at the Chestnut Street Theatre, as also in New York city, is now making the Quaker City her home, she being at the residence of her daughter, Mrs. John Dolman. Although retired from active professional life, Mrs. Phillips is in great favor and demand from managers, who on short notice are required to fill vacancies caused by an emergency.

S. FERNBERGER.

ST. LOUIS.

The Girl from Paris Popular—Opening of the Columbia—Gossip.

(Special to The Mirror.)

ST. LOUIS, March 21.

The Girl from Paris drew well at the Century last week, and the second week of the engagement opened to a big audience last night. Georgia Caine made a most favorable impression as Julie Bon-Bon, and infused a great deal of vivacity in the part. Anna Buckley undoubtedly made the hit of the week in the part of Ruth. Her song, "Sister Mary Jane's Top Note," had to be repeated again and again each evening and her other character work met with equal favor. William Broderick, who has always been a favorite in St. Louis, strengthened his reputation by the delightful way he sang and acted the part of Major Fossdyke. D. L. Don also came in for praise for his humorous business as Hans. Mabel Clark's dancing was most acceptable. Cheridah Simpson's singing was very satisfactory. The indications are that the second week will be as gratifying to the management as the first.

The laughable extravaganza, The Geezer, caught the big audience at the Olympia, at their opening performance last night. It is hard to find a more amusing team than Donnelly and Girard, and The Geezer contains any number of funny situations, witty lines, and catchy music. There is a big company.

At Havlin's, the romantic scenic production, Under the Polar Star, opened to two very large audiences. The scenic mounting of the play is very elaborate. Interspersed there are many things in the way of comedy, music, and clever specialties, and a cast of well known people.

Another big bill was given at Hopkins' Grand Opera House twice yesterday to the capacity of the theatre. The Charity Ball was given by the stock company with Laura Alberta, Carrie Lamont, Ralph Stuart, and Arthur Mackley in the leading parts. The company gave it capable and careful treatment. The vaudeville included Tony Wilson, Charles Wayne, Anna Caldwell, Adelman and Rowe, and the Elinore Sisters.

Virginius was given by the stock company at the Imperial yesterday, and two audiences present enjoyed the performances. The company were exceedingly well cast and each individual member gave a most creditable performance of their parts.

The New York Stars drew two large and very demonstrative audiences at their opening performances at the Standard Theatre yesterday. The vaudeville portion of the programme was made up of new and bright acts, and the closing burlesque, A Night at Steve Brodie's, is very funny.

John G. Sheehy, the popular treasurer of Havlin's, had a big benefit to-night. His friends turned out en masse.

The Ringling Brothers were in the city last week and made a contract for the use of the Coliseum in April. The show will be brought direct from Winter quarters, at Baraboo, Wis., to St. Louis, and will give eighteen performances here.

A vaudeville company has been organized in this city and started via the Wabash, West, for a twenty weeks' tour. Harry E. Moore and Frank Hooper are proprietors. The company is made up of Mrs. Ila Knight, Nellie Thomas, R. D. Jacobs, Hugo Muren, Louis Waters, Arthur E. Luggi, and Fee Kennett.

Mabel Morrison has joined Mr. Mansfield's company.

Robert Brunton, for a number of years chief scenic artist with Sir Henry Irving at the Lyceum, London, has been engaged by Manager Salisbury for the new Columbia Theatre. The Columbia will have a curtain of heavy red plush. It will part in the center and draw up on both sides. The bottom will be trimmed with 28 inches of gold fringe.

James Burnes, stage-manager for Sol Smith Russell, was here last week to attend the funeral of his mother.

Harriet Raeder, a society girl here, now a pupil of Guy Lindsley, will go on the vaudeville stage soon with Colonel Southerland, in a comedy sketch called 4 a. m. Dancing and instrumental specialties will be introduced.

Colonel Hopkins will produce at his home next week, by special permission of E. H. Sothern, An Enemy to the King.

Elinore Worthington, of the Devil's Auction, is ill at the St. James Hotel.

The new Columbia will open Saturday afternoon. Thursday night the house will be open for the inspection of the press and invited guests. The vaudeville engaged for the opening week are the Imperial Austrian Boys' Band,

Felle's dogs, Welby, Pearl Keyes, and Nellie Carter De Haven and the biograph.

Isaac S. Smith, the venerable father of Manager William G. Smith, died Saturday afternoon. He was eighty-one years old. Funeral services were held this afternoon from the late residence.

A benefit performance for National Fund being raised for national monument in memory of the martyrs of the battleship *Maine* will be given Thursday afternoon at the Olympic. One act each of The Geezer, The Girl from Paris, and Under the Polar Star, with leading features from Hopkins', the Imperial, and the Standard. Flowers will be sold by prominent actresses in lobby. Combined orchestras of theatres will furnish music.

Guy Lindsley and his pupils will present the four act drama Belphegor, the Mountebank, at the Pickwick, March 30. W. C. HOWLAND.

WASHINGTON.

Attractions at the Capitol—Columbia's Fine Bookings—Gossip.

(Special to The Mirror.)

WASHINGTON, March 21.

The Bride Elect opened to-night at the Lafayette Square Opera House.

The Herrmann the Great company is this week's attraction at the Columbia, opening engagement to a brilliant attendance. Leon Herrmann's magical and mystifying illusions are bewilderingly skillful and clever, while the spectacular dances of Adelaide Herrmann are a particularly bright and enjoyable feature. Augustin Daly's company will follow. Richard Mansfield April 4 9. The Lilliputians 11-16.

What Happened to Jones, which made such a hit Christmas week, commenced a return date to-night at the New National to a large and laughing audience. George C. Boniface, Jr., succeeds again most pointedly in the leading role, and the work of Anna Belmont, Kathryn Osterman, Mattie Ferguson, Mrs. E. A. Eberle, Annie Haines, Florence Robinson, George Ober, Reuben Fax, J. W. Cope, Cecil Kingstone, Harry Rose, and William Bernard, come in for approval of a pronounced character. Too Much Johnson will follow.

Joe Ott, in The Star Gazer, made his first stellar appearance here to-night, and that he was well remembered as a comedian of rare qualities, was shown by the very good attendance at the Academy of Music and the evident appreciation of the star's eccentric portraiture of Professor Jupiter Mars. In the support are Miriam Martell, Phil Ott, Leona Cardona, Rose Hala, Gladys Clare, Matt Ott, Tim Cronin, W. R. Harris, and Beatrice Bonner. At Piney Ridge comes next for a return engagement.

Managers Kernan and Rife present Joseph Arthur's perennial success, Blue Jeans, as the card at the Grand Opera House. The opening was an excellent one, and the strong play was given a most praiseworthy interpretation. The clever company includes Marion Ballou, Eva Selbie, Lora Thorne, Mary Maddern, W. P. Carlton, Ben D. Dean, Charles Thropp, and Eugene Saunders. Uncle Tom's Cabin is next week's underline.

Too Much Johnson, with William Gillette and the company that will produce the play at The Garrick Theatre London, April 17, will be the attraction at the National Theatre next week. The company will sail for England April 6.

William Hepner took advantage of the Washington engagement of The Ballet Girl to visit his wife, Louise Willis Hepner, the prima donna of the company, and his relatives here, this being his home. Miss Hepner was handicapped by a severe cold, contracted the week previous in Boston, which necessitated the cutting of her principal songs. Having recovered her voice during the week, she made the biggest kind of a success, all her songs receiving several encores.

The Josef Hofmann piano recital, which was postponed last week at the Columbia on account of a bicycle accident to the young performer, will take place April 12.

Edward Fowler, late contracting agent of the Colombia, has gone South in advance of Madame Jananschek.

Ysaye and Marteau, violinists, Gerardy, 'cellist, and Lachaune, pianist, will be heard in concert at the Columbia, April 15, and Sunday, April 24. Seidl and his orchestra, with Rive King, soloist, will make an appearance.

The big Lambs' Club Minstrels will be at the New National for one performance, May 25.

Managers Luckett and Dwyer have booked Frank Daniels, whose recent engagement in The Idol's Eye was so extremely successful, for a return engagement May 9.

Allen Albert, Jr., recently connected with the *Post*, has been engaged as press agent for Fun on the Pacific Mail. JOHN T. WARDE.

CINCINNATI.

Keene at the Grand—Stock Company Bills—Other Plays and Notes.

(Special to The Mirror.)

CINCINNATI, March 21.

Thomas W. Keene and company opened an engagement at the Grand to-night in Richelieu before a gratifying audience. The rest of the week will be devoted to Shakespearean repertoire, including Richard III., Julius Cæsar, Othello, Hamlet, The Merchant of Venice, and Louis XI.

The Neill Stock company at the Pike is producing Little Lord Fauntleroy, for which Baby Lewis, the clever child actress of Chicago, has been specially engaged to play the title-role. Edythe Chapman appeared as Dearest, and Herschel Mayall made another addition to his strong impersonations as the Earl of Dorincourt.

The second week of the Walnut Theatre stock began with the matinee yesterday, with Young Mrs. Winthrop as the bill. The company grew steadily in favor last week. The cast yesterday included James E. Wilson as Douglas Winthrop, Joseph Kilgour as Doctor Millbank, Robert Ransom as Buxton Scott, Roy Fairchild as Herbert, H. G. Keenan as James, Henrietta Crosman as Mrs. Dick Chetwin, Adelaide Fitz-Allen as Constance Winthrop, Fanny Burt as Ruth Winthrop, and Edith Ward as Miss Edith.

East Lynne is being given by the Brady Stock company at the Star this week. The audiences are always large and enthusiastic. Willis Granger is seen to great advantage as Archibald Carlyle. Selma Herman is Lady Isabel; Edgar Mackay, Sir Francis Levison; Lillian Dix, Cornelia, and E. L. Walton, Mr. Dill.

A Romance of Coon Hollow is at the Fountain this week. The fact that this play is now in its fourth successful season renders comment upon its business almost unnecessary.

Peck's Bad Boy was presented at Heuck's yesterday afternoon and evening before good houses by a company that included Dot Karroll, Fred Wensell, Will McDermott, A. C. Taylor, Harry Bartlett, Robert Evans, Minnie and Stella Lee, and Louise Kerlin.

Avery's Museum has Scheidler the magician; Mlle. Stanley, Mlle. Bradshaw, and Victor Cody, and Grace Mazelle. In the auditorium are White and Beckett, Charles S. Knight, Nellie R. Allen, Ozaw, and Foster, Williams and Flynn.

H. J. Lloyd, the veteran ticket-seller for the Music Hall and the Odeon, will be tendered a testimonial by his friends to-morrow night. It will occur at the Odeon.

Next month Sousa's Band will be heard in Mr. Sousa's new spectacle, The Trooping of the Colors.

Frances Brooke, formerly of the Chimmie Fadden company, has signed to play with Joseph Murphy.

Helena V. Weber, of this city, has joined the Chimmie Fadden company, and will play the role of the Duchess.

During the first half of last week Mrs. E. A. Eberle, of What Happened to Jones, was ill, and her role was assumed most acceptably by Annie Haines. Mrs. Eberle was able to resume her work after a few days' absence.

WILLIAM SAMPSON.

BALTIMORE.

Lyceum Stock Second Century—Plays of the Week.

(Special to The Mirror.)

BALTIMORE, March 21.

The Ballet Girl appeared before the patrons of Ford's Grand Opera House this evening and was received very cordially. The company, which is very large, is thoroughly qualified to present the musical comedy in the bright, crisp, and attractive manner which it requires in order to be acceptable. Next week we shall be delighted with a return engagement of What Happened to Jones.

In Gay New York is at the Academy of Music this week. E. H. Sothern will present The Adventures of Lady Ursula, March 28.

All honor to Manager John W. Albaugh, Jr., and the excellent Lyceum Theatre Stock company for the season of good, clean, well acted comedy that they have given us at the Lyceum. The two hundredth performance will take place next Saturday evening. This week The Banker's Daughter is presented, and it affords the company splendid opportunities. It will be followed by East Lynne.

At the Holliday Street Al. W. Martin's spectacular production of Uncle Tom's Cabin is the attraction, with Milt. G. Barlow as the chief feature. Next week Blue Jeans.

The Boston Symphony Orchestra will present a Wagner programme at Music Hall on Wednesday evening next.

Charles Coghlan's performance of Clarence in The Royal Box at Ford's Grand Opera House last week was a thoroughly artistic effort, and one that contributed greatly to the enjoyment of our theatregoers. HAROLD RUTLEDGE.

FLORENCE ST. JOHN DYING.

Florence St. John, according to a cabled report, is dying in London. She was born at Plymouth, England, and began singing at an early age at St. James' Hall, in that town. Her father, a well-known musician, had charge of her early musical training, and she afterward completed her musical studies in London. She made her first appearance on the stage in English opera at Preston, as one of the sisters in Rossini's comic opera, Cinderella, and secured her first public success at Norwich shortly afterward as Arline in The Bohemian Girl. After that she sang mezzo-soprano and contralto roles in English opera under Mr. Durand and in Blanche Cole's company.

In August and September, 1877, Miss St. John was a member of the Rose Hersee Opera company, at the Crystal Palace, London, appearing as Cherubino in Figaro, Urbano in Les Huguenots, Azacena in Il Trovatore, in the title-role of Maritana, as Lelia in Santanella, the title-role of Rossini's Cinderella, as Adelgisa in Norma, as Donna Carmen in Rose of Castile, and as Lady Allcash in Fra Diavolo. In the Spring of 1878 Miss St. John made her first London appearance as Germaine in Les Cloches de Corneville, having previously performed the part very successfully in the English provinces. On April 12, 1879, she originated in London the title-role of Madame Favart at the Strand Theatre, and made a decided hit. The opera had a run of 502 consecutive performances, and Miss St. John became a great London favorite. On Sept. 18, 1880, she played the title-role of Olivette at the Strand Theatre, and appeared in the title-role of Nell Gwynne at the Avenue Theatre on Feb. 7, 1884, and continued in the role at the Royal Comedy Theatre till May 22 of that year. After that she appeared in the title-role of The Mascot at the Comedy till July 12.

Miss St. John made her American debut at the Broadway Theatre as Marguerite in Faust Up to Date on Dec. 26, 1889, with the London Gaiety company. After a season on the road she returned with the Gaiety company for a two weeks' engagement at the Broadway Theatre, commencing on April 21, 1890, and shortly afterward sailed for England. During the present season she has been singing the title-role in The Grand Duchess, at the Savoy Theatre, in London. Her first husband, from whom she was divorced in 1883, was Lithgow James. She was afterward married to M. Marins.

E. S. WILLARD ILL IN CHICAGO.

E. S. Willard closed his American tour Friday night in Chicago. He had been trying to fight off a severe illness since his arrival on Sunday, and on Friday he had to succumb and is now critically ill at the Auditorium Hotel, with typhoid fever. His physician says he is worn out with overwork, and has forbidden him to act again till next Fall, so he has canceled the rest of his season and if sufficiently recovered in three or four weeks, will sail for Italy, where Mrs. Willard will join him, for a vacation. The English members of his company will sail in about a week for England, and the other members will return to New York, except Treasurer Charles Moore, and Secretary Stewart Allen, who will remain with Mr. Willard. Dr. Hammond, who is attending Mr. Willard, says that with complete rest the English actor will probably be convalescent in about three weeks. A dispatch to THE MIRROR last night said that Mr. Willard was slightly improved and resting easier.

UNEXPECTED CLOSING.

At a late hour on Saturday night Hyde and Behman sent out a notice to the press to the effect that the present season of the Amphion Theatre would close this Saturday, with the end of Julia Arthur's engagement there in A Lady of Quality. With the exception of its initial season in the Spring of 1888, the present one will be the shortest the house has ever known. It did not open until well into October, and consequently has covered a period of about five months.

THE STOCK COMPANIES.

News of the Permanent Dramatic Organizations in Various Cities.

The Banker's Daughter, played last week by the Beryl Hope company at the Queen's in Montreal, was succeeded by a double bill for the present week. It consists of the balcony scene from Romeo and Juliet, with Howell Hansel as Romeo and Miss Hope as Juliet, and an adaptation of Henequin's Les Trois Chapeaux, played under the title, A Jolly Night. Next week the company will present, for the first time in Montreal, The Fatal Card. The company at the Queen's has secured the rights to produce The Gray Mare, Americans Abroad, and The Amazons. W. S. Harkins, who concluded his engagement with the Beryl Hope company on March 19, was the recipient of a large number of valuable gifts during the last week of his engagement as testimonials of his popularity in Montreal. A valuable smoker's outfit and a complete annotated set of Shakespeare's plays were among the presents. Una Abell received, last week, most enthusiastic praise for her work as Mrs. Brown in The Banker's Daughter.

At the close of the performance at the Français, Montreal, on March 18, the entire company, Manager Phillips and the orchestra were photographed. On March 16 Florence Roberts, leading lady of the Français, was presented with a cartload of flowers on the occasion of her birthday. Miss Roberts is very popular in Montreal. Elaborate preparations are in progress for a big revival of Rosedale, at the Français. It is intended to make it the biggest scenic production of the season. Aristocracy was the attraction last week, and proved one of the biggest successes since Manager Phillips opened the house. St. Patrick's night was the biggest in the history of the house.

The special souvenir performance of the Beryl Hope stock company on March 11 drew an S. R. O. house. The ladies of the audience seemed very pleased with the souvenirs, silk bags of dried lavender.

W. S. Harkins, who will leave the Beryl Hope stock company March 19, to prepare for his annual Maritime Province engagement, has made a number of friends among the patrons of the popular Queen's Theatre, who will sincerely regret his departure.

Joseph J. Dailey, who has been playing with the Beryl Hope company for the past few weeks, has been permanently engaged.

The Neill Stock company for their production of Shenandoah, week of March 13, at the Pike, in Cincinnati, specially engaged Herbert Carr, George Bosworth, Wash Melville, Allen Patton, Richard Tyson, Ruth Russell, and Marie Barringere, and presented the drama without a double in its long cast. The patriotism of the American people, aroused by the *Maine* incident, found expression during the run of Shenandoah by the tremendous ovation accorded the appearance of the National flag in the famous Sheridan's ride scene From ten to twenty curtain calls each night were necessary to satisfy the enthusiasm of the audience.

Photographs of Edythe Chapman, of the Neill stock company, were presented to every lady in attendance at the Pike, Cincinnati, last night.

A stock company is contemplated for next season at Robinson's Opera House, Cincinnati, O.

Ruth Russell has joined the Neill Stock company at Cincinnati.

Among the oldest of the existing stock companies is that at the Lyceum Theatre, Baltimore, under the management of John W. Albaugh, Jr. Manager Albaugh organized his company at the beginning of the present season, being confident that Baltimore could support a stock company the members of which were players of unquestioned ability, and which would present standard and successful modern plays at low prices. The result has justified fully Mr. Albaugh's theory, for the patronage at the Lyceum all the season has been uniformly very large, and the house has become the most popular in Baltimore. All the plays presented have been staged with unusual care, and the members of the company have shown themselves to be versatile and efficient. The company includes: William Harcourt, John Flood, John T. Craven, John W. Albaugh, Jr., Scott Casper, Percy Winter, Jennie Kennark, Leonora Bradley, Adele Block, and Beth Franklyn. The Lost Paradise was last week's bill and was replaced Monday night by The Banker's Daughter.

The Ensign was presented by the Woodward stock company, at the Creighton Theatre, Omaha, last week, and large audiences witnessed it. Wilson Enos and Willard Blakemore, late of the Frawley company, made their first appearances with the Woodward company, Mr. Enos acting as stage-manager in addition to playing a part.

Fred Belasco and Mark Thall, of the Alcazar Theatre, San Francisco, have organized a second company to be known as the Belasco-Thall stock co., which will perform the Alcazar Theatre successes at Los Angeles. The company will open at the Burbank Theatre, in that city, on March 28, with The Girl I Left Behind Me. Belasco and Thall have made a decided success at the Alcazar, and there is no reason why their new venture should not pan out equally well. The company is booked for twelve weeks, with an option for further time if business justifies.

The Broadway Theatre, Denver, will again have a stock company season. Arrangements have been made with The Woodward stock company, now in Omaha, who will open an engagement April 3 and continuing until June 1. The Woodward company has specially engaged Jennie Kennark for its leading woman during the Denver engagement. This in itself shoud insure the success of the engagement, as Jennie Kennark is the greatest popular favorite ever engaged in local stock work here.

Manager Ira J. LaMotte, of the Metropolis Theatre, this city, is busily arranging for his new stock company, which will open a Summer season at the Metropolis on May 2. The company will be a competent one, and the plays to be presented will be those that have made distinct successes. The rights to produce several plays have been contracted for, and negotiations for others are in progress.

Manager Jack Kahn, of the Columbus Theatre, in this city, has announced a stock season at his house, opening on April 28 with The Prisoner of Zenda, to be followed by The Highest Bidder.

J. Palmer Collins, of the Humanity company, which closed on Saturday, at Albany, has been specially engaged for one week with the Bastable Theatre stock company, at Syracuse, to appear in Jim the Penman.

Florence Gerald, at the close of her season with On the Suwanee River, was immediately engaged for the stock company at the Great Northern Theatre, Chicago. Besides her professional work, Miss Gerald has been devoting her spare time to playwriting. Three sketches from her pen, Honeymoon on the Hudson, The Scales of Justice, and Little Marion's Santa Claus, will soon be produced in the vaudeville houses.

In securing E. H. Sothern's powerful romantic drama, An Enemy to the King, Manager Hopkins has executed a decided coup in the cheap price entertainment field, thus providing for the presentaton at 10, 20, and 30 cents of one of the strongest of last season's offerings at the high prices, and under most favorable conditions. It is said that the highest royalty yet paid for a cheap price production was forwarded Mr. Sothern by Manager Hopkins. The play will be put on first by the St. Louis stock company the week of March 27.

Local Manager Elliott, of the Chicago end of the Hopkins' circuit, received considerable praise last week from James O'Donnell Bennett, the critic of the Chicago *Journal*, for the admirable manner in which he kept the older plays abreast of the times in their popular price revivals.

Amy Leslie, of the Chicago *Daily News*, devoted a column recently to the excellence and general capability of the stock company at Hopkins' Theatre, Chicago, and dwelt favorably of the more important efforts as remarkable for their smoothness and thoroughness in the face of two performances every day in the week and a weekly change of bill.

J. H. Huntley will join the Hopkins' company, of Chicago, this week, making his first appearance as The Spider in The Silver King.

Minnie Seligman has been signed by the Packard Agency for leading business with the Great Northern Theatre Stock company, Chicago. Albert Gran and Robert Drouet have also been engaged for leads and juveniles by the same agency.

The bill last week of the Meffert stock company, at the Temple, Louisville, was The Last Stroke, a particularly timely selection, in view of the present war scare. Esther Lyons, Edmund Day, Oscar Eagle, and the other members of the company did work of a very satisfactory character. The business at this house continues large.

W. H. Meffert, of the Meffert company, is recovering from his recent illness.

The Grand Opera House stock company, Columbus, Ohio, was seen in Held by the Enemy last week, crowded houses being in attendance. The drama was interpreted ably by the company. Eugene Ormonde, Robert Rogers, Kate Blanche, Annie Blanche, and Grace Atwell having leading roles. Little Lord Fauntleroy is the bill this week. The company is to play a Summer season in Rochester, beginning May 15, but will return to Columbus in the Fall.

N. D. Bessesen and Jennie Daily have left the Grand Opera House, Columbus, stock company, and are at their home in Minneapolis. Emma Lundberg also has retired from the company, and is at her residence in Chicago.

May Dudley Shepard has joined the Linden Theatre stock company, Scranton, Pa.

Manager N. H. Brooks has added Thaddeus Gray, Harry Hoffman, and Agnes Hopperton to the Linden stock company, of Scranton, Pa.

Lucy Parker received several good notices for her clever rendition of the character of Dorothy Kavanaugh, in Kathleen Mavourneen, at the Linden Theatre in Scranton, Pa.

Woodward and Warren are to organize a stock company for the Opera House, Asheville, N. C. The season will open in April.

Severin J. DeDeyn is playing a special engagement with the Grand Opera House stock company, Pittsburg.

The Grand Opera House stock company, at Pittsburg, played Queena to big business last week. This week an elaborate revival of Uncle Tom's Cabin, arranged by George R Edeson, is the company's bill.

George Morehead has joined the Academy of Music stock company, Rochester, to play characters.

Jessaline Rogers and Federick Bock have been engaged for the Standard Theatre stock company, Philadelphia.

Charles Dibdin Pitt will be a member of the Forepaugh Stock company at Philadelphia next season.

Lillian Lawrence has been re-engaged as leading woman with the Castle Square Theatre stock company, at Boston, for the Summer season.

David Conger has engaged Louis Mitchell and Will T. Hodge, for Hoeffler's Southern Minnesota stock company.

Frank Hatch has been signed for the Summer Stock company at Atlanta, Ga.

Mamie Ryan has joined the Neill Stock company at Columbus, Ohio.

Harry J. Keenan has left Robert Mantell to join the Walnut Street Theatre Stock company, Cincinnati.

Clement St. Martin, late of The Great Diamond Robbery, has been engaged for the Cummings Stock company, Toronto.

A stock company to play a Summer season at the Lyceum Theatre, Detroit, is said to be in contemplation.

Gilbert Ely, character actor, White Co. (E.).

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DRAMATIC MIRROR
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CURRENT AMUSEMENTS.

Week Ending March 26.

New York.

METROPOLIS (Third Ave. and 149d St.), THE SPAN OF LIFE.
OLYMPIC (Third Ave. bet. 129th and 130th Sts.), MAY HOWARD'S BURLESQUERS.
HARLEM OPERA HOUSE (125th St. nr. Seventh Ave.), A NORMANDY WEDDING.
HARLEM MUSIC HALL (125th St. nr. Seventh Ave.), VAUDEVILLE.
COLUMBUS (125th St. nr. Lexington Ave.), CUMBERLAND '61.
PLEASURE PALACE (58th St. bet. Lex. and Third Aves.), VAUDEVILLE—1:30 to 11:00 P. M.
OLYMPIA (Broadway and 45th St.), Closed.
LYRIC (Broadway and 44th St.), Closed.
AMERICAN (Eighth Ave., 40d and 41st Sts.), MARITANA.
MURRAY HILL (Lexington Ave. and 41st St.), Closed.
BROADWAY (Broadway and 41st St.), THE HIGHWAYMAN—100 to 106 Times.
EMPIRE (Broadway and 40th St.), THE CONQUERORS—89 to 96 Times.
METROPOLITAN OPERA HOUSE (Broadway, 39th and 40th Sts.)
THE CASINO (Broadway and 39th St.), THE TELEPHONE GIRL—87 to 93 Times.
KNICKERBOCKER (Broadway and 38th St.), W. H. CRANE IN A VIRGINIA COURTSHIP—54 to 61 Times.
HERALD SQUARE (Broadway and 35th St.), MONTE CARLO—1 to 8 Times.
GARRICK (35th St. East of Sixth Ave.), THE LITTLE MINISTER—48 plus 154 to 161 Times.
KOSTER & BIAL'S (145-149 West 34th St.), VAUDEVILLE.
MANHATTAN (1285-1297 Broadway), "WAY DOWN EAST—51 to 56 Times.
THIRD AVENUE (Third Ave. and 31st St.), A GUILTY MOTHER.
BIJOU (1239 Broadway), THE MAN FROM MEXICO—Revival—1 to 8 Times.
WALLACK'S (Broadway and 30th St.), JOHN DREW IN ONE SUMMER'S DAY—42 to 49 Times.
DALY'S (Broadway and 30th St.), THE GEISHA—3d Production—1 to 8 Times.
WEBER AND FIELDS' (Broadway and 29th St.), FOUDRE CAPE—126 to 133 Times.
JACK'S (Broadway and 29th St.), BURLESQUE.
FIFTH AVENUE (Broadway and 28th St.), MADAME MODJESKA IN REPERTOIRE—3d Week.
THE GARDEN (Madison Ave. and 27th St.), HENRY MILLER IN THE MASTER—39 to 46 Times.
MINER'S (912-914 Eighth Ave.), FLYNN AND SHERIDAN'S CITY SPORTS.
HOYT'S (24th St. nr. Broadway), OH! SUSANNAH!—44 to 50 Times.
LYCEUM (Fourth Ave. bet. 23d and 24th Sts.), THE TREE OF KNOWLEDGE—65 to 72 Times.
EDEN MUSEE—(West 23d St. nr. Sixth Ave.), FIGURES IN WAX—CONCERT AND VAUDEVILLE.
GRAND OPERA HOUSE (Eighth Ave. and 23d St.), MAY IRWIN IN THE SWELL MISS FITZWELL.
PROCTOR'S (23d St. bet. 6th and 7th Aves.), CONTINUOUS VAUDEVILLE, 12:00 M. to 11:00 P. M.
FOURTEENTH ST. (14th St. nr. Sixth Ave.), THE ELECTRICIAN.
IRVING PLACE (Irving Place and 15th St.), AGNES SORMA.
KEITH'S (East 14th St. nr. Broadway), CONTINUOUS VAUDEVILLE, 12:00 M. to 11:00 P. M.
ACADEMY (Irving Place and 14th St.), THE WHITE HEATHER—139 to 146 Times.
TONY PASTOR'S (Tammany Building, 14th St.), VAUDEVILLE.
STAR (Broadway and 13th St.), JOHN A. STEVENS IN THE UNKNOWN.
GERMANIA (147 East 8th St.), GERMAN DRAMA AND COMEDY.
LONDON (235-237 Bowery), THE INSIDE TRACK.
PEOPLE'S (199-203 Bowery), AL. REEVES' BURLESQUERS.
MINER'S (165-169 Bowery), JOHN W. ISHAM'S OCTOROONS.
THALIA (46-48 Bowery), THE HEBREW DRAMA.
WINDSOR (45-47 Bowery), THE HEBREW DRAMA.

Brooklyn.

ACADEMY OF MUSIC (Montague nr. Clinton St.) BOSTON SYMPHONY SOCIETY—Farewells—Mar. 25 and 26.
PARK (393 Fulton st.), ADA ROTHNER IN A BUNCH OF KEYS.
HYDE AND BEHMAN'S (Adams St. nr. Myrtle Ave.), VAUDEVILLE.
AMERICAN (Driggs Ave. and South 4th St.), Closed.
GRAND OPERA HOUSE (Elm Pl. nr. Fulton St.), THE SPORTING DUCHESS.
UNIQUE (194-196 Grand St.), ROSIE'S BOHEMIAN BURLESQUERS.
LYCEUM (Montrose Ave. and Leonard St.), THE BOY TRAMP.
THE ARMORY (427-441 Bedford Ave.), JULIA ARTHUR IN A LADY OF QUALITY.
STAR (391-397 Jay st. nr. Fulton St.), WEBER'S PARISIAN WIDOWS.
EMPIRE (101-107 South 6th St.), THE MOULIN ROUGE EXTRAVAGANZA.
COLUMBIA (Washington, Tillary and Adams Sts.), THE FRENCH MAID—2d WEEK.
GAYETY (Broadway and Middleton St.), THE PRISONER OF ZENDA.
BIJOU (Smith and Livingston Sts.), CORA TANNER IN REVIVAL OF ALONE IN LONDON.
MONTAUK (585-587 Fulton St.), EFFIE SHANNON WITH HERBERT KELCEY IN THE MOTH AND THE FLAME.
MUSIC HALL (Fulton St. and Alabama Ave.), VAUDEVILLE.

AT this season, when sap rises in trees and human humors seek expression, preachers of a well known and clearly-defined range seem to find relief in new attacks upon the theatre on threadbare premises. THE MIRROR within a week has received no less than fifteen sermons—or abstracts of sermons—illustrating bigotry, intolerance, absolute want of charity, injustice and ignorance of the stage in as many pulpits. Happily, however, two or three pulpit expressions in favor of the theatre—expressions notable for liberality, fairness and general intelligence—received within the same time, offset the other sort.

THE LICENSE-FEE BILL.

SEVERAL influential newspapers have favored the bill now before the Legislature authorizing the appropriation of half of the theatrical license fees collected in this city to the Actors' Fund. One of its advocates, the Rochester *Union and Advertiser*, says:

The Legislature of this State has adopted legislation of this sort, and if it is to continue to act on this principle there is no reason why the bill appropriating half of the theatrical licenses for the benefit of the Actors' Fund should not be passed. There are various reasons why it should be passed. In the first place the charity is a worthy one, and is honestly and economically administered. It aims to look after indigent actors, and, in view of the fact that its funds have come from private sources, it has succeeded marvelously well in doing so. In consequence of its labors very few actors have become a public charge in any part of the country, for its arms are far reaching. It has been maintained by the contributions of the players who form its membership and by benefit performances given for it from time to time. In view of the great work which the Actors' Fund carries on and the fact that its work materially relieves public charities from calls that would otherwise be made upon them it is not unnatural that its friends think that so long as charities share in the public moneys which come from the licensing of places of public resort, as, for instance, from the licensing of saloons, the Fund is entitled to a similar benefit to be derived from theatrical licenses. They point to the fact that the theatrical calling supplies the money part of which it is sought to appropriate for the benefit of sick and indigent actors, who, but for the labors of the Fund, would become a public charge. They also point to the fact that the theatrical license is one of the highest issued and that the bill in question, if it should become a law, would still leave a goodly sum coming to the public treasury from each playhouse and would make the sum diverted to the Actors' Fund a tax upon the theatre for the support of sick and needy actors, who invariably apply to the Actors' Fund for relief rather than to public charities. It is apparent that good arguments in favor of the passage of the bill in question can be advanced. As the labors of the players, as a class, are the means of the collection of the funds, a part of which it is sought to divert to their peculiar charity, there is more reason for including that charity among those benefiting from public moneys than there was for including many of the private charities that now receive such aid.

No objection to the bill has been heard from any source worthy of attention; and, so far as THE MIRROR knows, no newspaper has opposed it. The bill ought to become a law, because it is a just bill, and it would continue the policy as to the disposition of the fees involved that for years was followed under the former charter of New York.

IT SHOULD BE STOPPED.

THE pending ordinance to make speculation in theatre tickets unlawful in New York city ought to be supported by the public and assisted to passage by managers.

Several New York managers are known to be in favor of such a measure. The lukewarmness of other managers who might be expected not only to declare themselves in favor of it but to work for it suggests that they do not care for the abolition of this peculiarly unjust system of speculation, which injures every theatre that permits its practice.

If the general public, which directly suffers from ticket speculation, should signify a wish for the enactment of this ordinance, however, the Aldermen would make it law, and the result would be generally beneficial. Speculation in theatre tickets should be stopped.

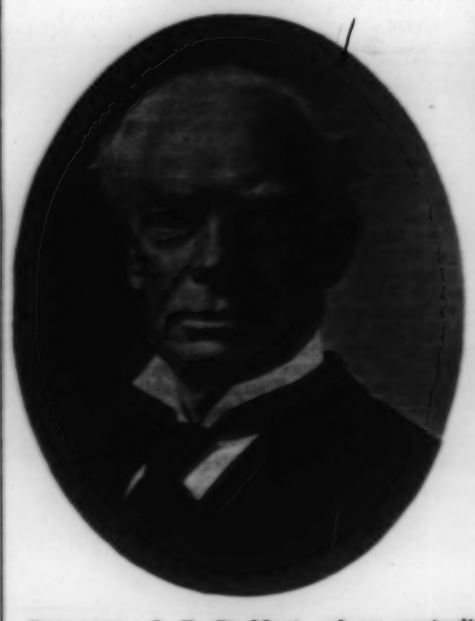
THERE is evidence that CLEMENT SCOTT, who recently resumed his work as critic on the London *Daily Telegraph*, does not read his title clear to a new position of influence in matters theatrical. It was intended that he should write an address to be delivered to NELLIE FARREN on the occasion of her benefit at Drury Lane Theatre; but six of London's foremost actor managers who had contributed to the success of that benefit threatened in that event to withdraw, and another was put forward in SCOTT'S place. It is doubtful if those most influential in the theatre will ever forget or forgive SCOTT'S offense in villifying a profession to which he owes all that he ever enjoyed of prominence, and to which he in fact was indebted for vocation.

AN inmate of the National Soldiers' Home recently complained in a New York newspaper that the old soldiers were forced to pay to see "good shows" in the Home theatre, whereas the entertainments not worth attending were free. This veteran may not know it, but it is much the same in regular theatres.

THE news in a press dispatch on Sunday that a farmer in Niles, Mich., after making generous provision for his wife, had bequeathed the rest of his property to a well-known circus is proof enough that the circus still fills a considerable place in public affection.

THE scheme to build an American theatre for the Paris Exposition is all right, if the theatre really shall be American. Private speculative enterprise and national character, however, are distinct and differing things.

PERSONAL.



STODDART.—J. H. Stoddart, whose portrait appears above, will shortly commence his starring tour in Beside the Bonnie Brier Bush a dramatization of Ian MacLaren's novel.

HARRIS.—Wadsworth Harris, of Madame Modjeska's company, was prominent in society while in Boston. A luncheon was given in his honor by Mrs. Kate Gannett Wells, the authoress, and he was "put up" at the Algonquin, University, and St. Botolph clubs.

COLLIER.—Willie Collier has written a comedy, Mr. Smooth, which he may produce next season.

LE GALLIENNE.—Richard Le Gallienne gave another reading on March 14 at the Lyceum Theatre.

WOODRUFF.—Harry Woodruff, who will graduate this year from Harvard University, will have a benefit on April 15 at the Lyceum Theatre. He will appear next season with the Lyceum Stock company.

FREEMAN.—Max Freeman resigned last week as stage-manager of the Broadway Theatre Opera company.

GREY.—Katharine Grey sailed last Saturday for Genoa to spend the Summer in Italy and France, for rest and convalescence.

HAWORTH.—Joseph Haworth sprained his ankle last Thursday and was unable to appear with Madame Modjeska at the Fifth Avenue Theatre. George Spencer read his part in Mary Stuart.

ARTHUR.—Julia Arthur may be seen next season as Rosalind, Viola, Juliet, and Portia.

CARLISMITH.—Lilian Carlismith left The Bride Elect company last Saturday at Baltimore.

GOLLAN.—Mr. and Mrs. Campbell Gollan will spend the Summer in the Highlands of Scotland. Mr. Gollan has been re-engaged to play Arrelsford in Secret Service.

MORRIS.—Felix Morris will play The Rose and A Game of Cards for the Midwinter Club, on Thursday, at Sherry's.

OWEN.—William Owen, of Augustin Daly's company, was loaned to play Touchstone, last Saturday, in Madame Modjeska's revival of As You Like It, at the Fifth Avenue Theatre.

CLEVELAND.—Camille Cleveland, of A Stranger in New York, was married at Winnipeg, Manitoba, on March 15, to G. C. Waite, of Minneapolis, which is Miss Cleveland's native city.

SANDERSON.—Sibyl Sanderson is said to be seriously ill at Nice, suffering with paralyis.

WEST.—Mrs. Percy West will have a benefit under direction of Franklin H. Sargent, at Carnegie Hall on April 2, the death of Mr. West having left Mrs. West and her daughter, Percita, without resource.

WHEELOCK.—Joseph Wheelock will succeed Harry Harwood in The White Heather, Mr. Harwood going to London with The Heart of Maryland.

COGHLAN.—Rose Coghlan is said to have been very successful in investments in sugar stocks.

DAVENPORT.—Harry Davenport will make his first trans-Atlantic trip with the Belle of New York company.

OPP.—Julie Opp will return to her London manager, George Alexander, after a brief tour with the Lyceum Theatre Stock company.

MORELAND.—Beatrice Moreland collected more money than any one of her fair associates, selling programmes and flowers at Sunday night's *Maine* monument benefit. She got $20 for one programme.

CODY.—Colonel W. F. Cody (Buffalo Bill) occupied a box at the Metropolitan Opera House Sunday evening. His Wild West Show will open at Madison Square Garden on March 30.

IBSEN.—On Sunday Henrik Ibsen was seventy years old.

BARRYMORE.—The betrothal of Lionel Barrymore and Angela McCauli is announced.

ALLEN.—Viola Allen, it is said, will not appear next season with the Empire Theatre Stock company, and Ida Conquest is mentioned as her probable successor as leading woman at the Empire.

BERNARD.—Vivian Bernard is still seriously ill at her home in this city, her health being better one day and worse the next.

COOTE.—Bert Coote will probably originate the comedy lead in The Chorus Girl, his Western vaudeville tour ending next week.

LAURA ALBERTA.

Laura Alberta, whose portrait is to be found upon the first page of this issue of THE MIRROR, is now in the seventh week of her engagement as leading woman with the Grand Opera House Stock company at St. Louis. Before joining the company, Miss Alberta studied fourteen and she has played more than twenty this season. Her successes last year in the South with the Manhattan Stock company are most favorably remembered, and Camille and Marienne in Mr. Barnes of New York have brought her especial praise during her present engagement, while her work in each other role assigned to her has won the approval of press and public.

Leading women are few to-day who can change easily and gracefully from "society" plays or melodrama to the legitimate, but Miss Alberta has proved often her ability to accomplish this difficult feat, and the legitimate drama has been always most attractive to her. She has established a unique reputation wherever she has appeared in stock companies as the best dressed leading woman in her line of work.

Miss Alberta has received two offers to star, but she prefers to appear in a stock company, where her very large wardrobe, but for legitimate and "society" plays, may be brought into use.

CONVENTION HALL IN KANSAS CITY.

The committee in charge of the selection of plans for the convention hall to be erected at Kansas City decided last Thursday to accept plans submitted by Architect Frederick E. Hill, and awarded him first prize. The building will be 314 feet by 198 feet, located at the corner of Central and Thirteenth Streets, in the heart of the city, and will cost $100,000. It will be known as Agricultural Hall, will hold 16,000 people, of whom 9,000 may be seated in the auditorium, and is to be opened in September. The absence of posts in the arena will give a perfect view. Special entrances are to be provied for reaching boxes and there will be ample exits. The floor of the arena will consist of an asphalt base, on which will be laid flooring of hard wood, to be removed when desired. The stage will be at one side. The hall may be used for conventions, drills, amusements of all kinds, and especially for the great Fall festivities. A roof-garden is to be a feature.

SAID TO THE MIRROR.

J. J. SPIES: "As the representative of Forepaugh's Theatre, Philadelphia, for many years, allow me to contradict a statement in reference to Florence Hamilton. She was never 'stock star' at that theatre. Neither was any one else; not even the present leading man ever held in that house the distinguished position of stock star."

LILIAN CARLISMITH: "The announcement that I have engaged with Francis Wilson is a mistake. I am not engaged for his company, nor do I know how the rumor originated."

MEMBERS OF THE MURRAY AND MACK COMPANY: "Please correct the statement that the season of the Murray and Mack company will be thirty-five weeks. On April 2 there will have been but thirty-one weeks and two days, of which the company laid off one week, and played two weeks and two days on half salary, making the season but twenty-nine salary weeks."

FRANK DE VERNON: "On behalf of myself and the profession, I wish to convey through THE MIRROR my heartfelt thanks to C. Paul, proprietor of the Hotel Bellview, Oil City, Pa., for his kindness to myself and the rest of the Wilson Theatre company, who lost everything in the fire that destroyed the Oil City Opera House, March 9."

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of THE MIRROR will be forwarded.]

GEORGE E. HART, New York city: Paul Pry was first produced in London in 1825.

H. E. CAMPBELL, Elmira, N. Y.: Henry Irving first came to New York in October, 1883.

WILLIAM P. OTIS, JR., Newark, N. J.: See note in brackets at the head of this department.

CLAYTON SUMMERS, Bridgeport, Conn.: Jenny Lind married Otto Goldschmidt, at Boston, Mass., on Feb. 5, 1852.

F. S. WEBSTER, Philadelphia, Pa.: The New Grand Opera House of Paris, France, was opened in January, 1875.

A. M. R., Savannah, Ga.: The funeral of Ada Isaacs Menken took place at Paris, France, on Aug. 13, 1868.

THEATREGOER, New York city: The Bancrofts retired from the management of the Haymarket Theatre on July 29, 1885.

CHARLES W. BUELL, Watervliet, N. Y.: We have no record of the actor in question in connection with the stage of New York city.

R. M. D., Mobile, Ala.: Edmund Kean's last appearance on the stage took place at Covent Garden Theatre, on March 25, 1833.

C. S. K., Louisville, Ky.: Our Boys was performed 1,362 times at the Vaudeville Theatre of London. The last performance took place on April 18, 1879.

J. K. DE L., Albany, N. Y.: Consult the Albany papers, or write to F. G. Harrison, manager of the Waite Comic Opera company, as per route in "Dates Ahead" column.

STUDENT, Detroit, Mich.: Yes, Shakespeare was a manager as well as an actor and dramatist. He became joint proprietor of the Blackfriars Theatre in 1589.

GEORGE TIERNEY, New Orleans, La.: Write to Marks & Norman, Thirty-eighth Street and Broadway, New York city, or address a letter to them care of *The Musical Courier*, New York city.

M. C. A., Borough of Brooklyn, New York city, No. tee fires did not take place on the same day of the month. The fire of the Brooklyn Theatre occurred on December 7, 1876. The Ring Theatre of Vienna burned down on December 8, 1881.

F. F., Fond du Lac, Wis.: Black-Eyed Susan was produced in London nearly seventy years ago. The play is public property, and your club has unquestionably the right to present it.

MORTON DREW, Norristown, Pa.: The name of Charles Arnold is given under the head of "Owners, Managers or Agents," in the American Dramatists' Club List, in connection with Hans, the Boatman. Clay Greene, the author, may be addressed in care of The Lambs, New York city.

T. C. DAVIS, Boston, Mass.: Sister Mary was written in collaboration by Wilson Barrett and Clement Scott, and was produced at the Comedy Theatre of London, on Sept. 11, 1886. The original production took place on March 8 of the same year at the Theatre Royal of Brighton, England.

HENRY HAMER, Pawtucket, R. I.: You are at liberty to dramatize any incidents of actual occurrence, providing you give fictitious names to the persons involved and don't hold their characters up to public ridicule. In the case you cite it might be well to have some sort of understanding with the relative in question. The remuneration would depend entirely on the value of the incident for dramatic purposes.

THE USHER.

Edward S. Willard struggled manfully through last week at Hooley's in the endeavor to overcome the illness that was threatening him, but on Saturday he was compelled to give up, even his strong will and indomitable energy failing to vanquish the enemy.

Few Englishmen have acquired such a popularity—both professional and personal—in this country as Mr. Willard has earned by his pronounced talent and his admirable qualities. He has not viewed America merely as a theatrical Klondike, as sometimes is the case with distinguished foreign visitors.

Not only is Mr. Willard the star and stage-director, but he looks after every detail of his tours. He employs no advance agent and no press representative. He and his secretary do everything. Mr. Willard has a vigorous physique and a vast amount of push, but his present breakdown—which, let us hope, will be but temporary—proves that he has been overtaxing his resources.

The secretary of the Actors' Society asks me to give him space to contradict unauthorized and untrue assertions that have been made in hostile quarters to the effect that the Society is short of funds; that its offices are to let, and that its members are expected to peddle tickets for the forthcoming benefit performance in the Society's interest.

Mr. Reynolds denies all these stories emphatically. The treasury, he says, is in a flourishing condition. The offices are to let because larger quarters are necessary to accommodate the growing membership, and a house has been leased into which the Society will move on May 1.

"We offer our services on all occasions for worthy objects. Why have we not the same privilege to take a benefit as the Treasurers' Club, the press agents and advertising men of the theatres, the ticket sellers and doorkeepers?" asks Secretary Reynolds. "Without the assistance of actors these persons would be unable to have benefits. There is no reason why we should be frowned upon for doing likewise.

"It has been asked by some of the newspapers by what right the Actors' Society takes a benefit? It is by the right of the good we have done in the past and by the right of the good we shall be able to do in the future and by the right of the good we are willing to do at all times to our fellow men."

Mr. Reynolds adds that the members have not been asked to sell tickets, but of their own free will they have bought a sufficient number to guarantee the expenses of the entertainment, which is to be given on Thursday afternoon at the Fifth Avenue Theatre.

Has the Orris Ober Repertoire company acquired the right to present Trilby, The Plunger, and Lost Paradise?

This company played last week at the Grand Opera House in Winnipeg. If Orris Ober is doing these plays without authority an injury has been done to Manager C. P. Walker, of the Winnipeg Theatre, for later a legitimate stock company is to appear at his theatre which pays liberal royalties for all its plays and which includes Trilby in its repertoire.

As this organization will play at regular prices and the Ober outfit charges from 10 to 30 cents the extent of the harm done Mr. Walker's interests may be understood readily.

William Black, the English novelist, has just granted to Frances Aymar Mathews the right to dramatize his latest romance, "Wild Eelin," now running in *Harper's Bazar*, where "Tess of the D'Urbervilles" first reached American readers in serial form.

The annual ladies' reception of the American Dramatists' Club is to be held next Sunday evening at the club rooms in the Holland Building.

This occasion will be graced by the presence of as many of the women dramatists of this country as are able to be present, and the officers and members of the Twelfth Night Club will also be the guests of honor.

There is to be a musical programme and a supper. The committee having charge of the affair are J. H. Ryley, J. I. C. Clarke, and Harry P. Mawson.

There is little hope that the ordinance to prohibit ticket speculating will be enacted by the Aldermen. There is every probability that the ordinance to license speculators, introduced in the interests of the tribe, will go through.

As the *Herald* says: "The public are tired of being bled by these speculators. The price of theatre tickets is high enough without the added tax of the 'middleman' on the sidewalk or in the hotel."

But our public is notoriously supine with respect to suppressing sources of annoyance and discomfort. Is it to be expected that a community which tolerates overcrowding cable cars and herding on L trains will rise up and demand the extinction of the sidewalk ticket sharp?

The speculators, moreover, are leagued together; they have an organization; they are able to raise funds, and they possess a "pull."

In these circumstances, what likelihood is there that the Aldermen will wipe out their business, no matter how irritating and detestable it is to playgoers?

A theatregoer, writing to the *Herald*, refers to the attitude of certain New York managers in their pretended anxiety to give the public seats without the intervention of speculators as "arrant humbug and hypocrisy."

This correspondent refers to the experience of many who have stood in line on mornings when the sale of seats opened and found the twelfth or fifteenth row of the parquet or sixth row in the balcony the best available location to be obtained by the third or fourth man in line.

He observes that "when the entire best part of the house is secured somehow before the box-office opens, the average theatregoer may as well abandon any attempt to buy at the box-office."

The gross receipts of the Paris theatres and music halls in 1897 were $6,148,472. These were the largest in fifty years with the exception of 1889, the Exposition year, when they amounted to $279,147 more.

The Paris Opera House leads in the '97 record with $642,304. The Français comes second with $426,984, the Opéra Comique third with $292,319, and the Vaudeville fourth with $238,366. The Dejazet had the smallest receipts of the twenty-two theatres listed—$32,330.

The theatres that show an increase over the preceding year include the Folies-Dramatiques, Nouveautés, Odéon, Vandeville, Antoine, République, Renaissance, and Opéra. Sarah Bernhardt's Renaissance, by the way, received $211,855 during the year, ranking fifth in point of receipts, although the capacity of the theatre is not large.

These figures are taken from the very interesting official report of the French Minister of Finance, which also furnishes the receipts of the various circuses, cafe-concerts, dance-halls, etc.

There is no way of getting accurate statistics of theatre receipts in New York. The wild yarns of the ebullient press agents and the Munchausen managerial announcements that punctuate forced runs, made with designs upon what is airily referred to as "the road," scarcely furnish a satisfactory basis for arriving at even approximate estimates.

What a contrast between the manner in which London paid its splendid tribute of affection to Nellie Farren on her public retirement last week, and the callous fashion in which we allow our stage favorites to slip into oblivion—often neglect and poverty—after a life-time spent in the task of amusing the public!

From the Prince of Wales to the humblest pitite there was a desire to show the actress how thoroughly her efforts had been appreciated and it took memorable form. Extras were issued by the newspapers in honor of the occasion; crowds thronged the neighborhood of old Drury Lane all day; premiums flowed in a golden stream to the box-office, and when Miss Farren emerged after the performance she was cheered by immense crowds on her way home. The testimonial netted a sum large enough to provide for the actress in comfort during the rest of her life.

Many an actress here, equally as talented and as popular as Nellie Farren and equally needing pecuniary help, has dropped from sight without thought or comment, to face an old age of privation with the bitter thought that for what has been accomplished there is nothing left—not even appreciative recollection.

Julia Arthur's project of devoting herself to Shakespearean roles after this season would seem to give promise of excellent results. She has the physical and temperamental equipment that makes for success in that department of acting, and she bids fair to develop eventually into a tragedienne of high rank.

At first Miss Arthur will try Viola, Juliet, Rosalind, and Portia. In time she should be equal to Hermione and Lady Macbeth.

Margaret Mather purposes to abandon the Shakespearean repertoire and appear in modern plays, and Madame Modjeska will play short seasons. That will leave the field of the legitimate drama practically clear to Miss Arthur and Julia Marlowe.

The big hat problem has reached London, where formerly it was the unwritten law for women in the stalls to attend the theatre bareheaded.

On the first night of Much Ado About Nothing at the St. James' Theatre, George Alexander had a printed notice distributed with the programmes politely requesting ladies whose hats were likely to disturb the view of others to remove them.

The request was generally disregarded, the women evidently viewing it as an impertinence. But as one English observer mildly remarks: "We do not all go to the theatre to be seen. Some of us go to see."

Sir Henry Irving has definitely decided not to visit the United States next season, although a few months ago it was on the cards that he would come over. The reasons for this change of plan are not made public, but it is not difficult to surmise them.

Irving has made arrangements for Forbes Robertson to conduct another season at the Lyceum, while its presiding genius goes on tour in the English provinces for a brief period, beginning in September.

Robertson will produce Othello, Macbeth, and one of Mæterlinck's works, according to the present programme, with Mrs. Patrick Campbell in the opposite roles.

It may be that Irving is pushing Robertson as an antidote to Beerbohm Tree's aspirations.

Mr. Gerry bobs up occasionally in one way or another that displays to the supporters of his Society his vigilance in interfering with children that might otherwise earn a living on the stage quietly and peacefully.

A couple of weeks ago Robert Hilliard obtained a permit from the Mayor for the appearance of Beatrice Morris, a child actress, in The Littlest Girl at Proctor's Pleasure Palace. On changing to Proctor's Twenty-third Street Theatre last week Mr. Hilliard neglected to secure another permit, erroneously supposing that the first permit would continue in force.

As a result Mr. Hilliard, Manager Fynes, and Mr. Buckner were summoned before Justice Simms on Saturday on Mr. Gerry's complaint to explain matters. Mr. Gerry sat beside the magistrate, and stated that the failure to renew the permit exhibited "great disrespect to the Mayor." After the matter was explained Mr. Hilliard and the others were allowed to leave under a promise to get a license for the child.

I wonder if Mr. Gerry remembers the disrespect he used to show the people of this State constantly in the days when the law prohibited children absolutely from appearing on the stage in any circumstances, by enforcing the prohibition or winking at violations of it as suited his mood and fancy?

The Chicago *Evening Post* is perfectly right when it says that the vast army of out-of-town visitors is to blame for many of the coarse and silly performances that find favor in New York.

"It is certain," says the *Post*, "that the stranger in New York is willing to accept a much broader style of entertainment than he is when at home, with family and friends to tab his movements."

DEATH OF OLIVER H. BARR.

Oliver H. Barr died at New Haven, Conn., on March 16. He was a member of the Tennessee's Pardner company when he was taken ill at Victor, Col., on Dec. 23, and was compelled in January to leave the company at Fort Worth, Texas, to return to his home at New Haven. The funeral took place on March 18, and among other floral offerings was a beautiful cross from the members of Tennessee's Pardner company. Mr. Barr was fifty-four years of age. His wife, who lives at 87 Woolsey Street, New Haven, survives him.

Mr. Barr made his first appearance in New York with the Coleman Sisters at the Olympic Theatre in 1873, when he assumed the role of Edgar Jarvis in a play called Driven From Home. Subsequent New York engagements were filled by him as George Harris in Uncle Tom's Cabin at the Fifth Avenue Theatre in April, 1878; as Caius Silius in Messalina in the support of Elizabeth Von Shamwitz in October, 1878; as Leopold Fourchambault in Les Fourchambault at the Broadway Theatre in January, 1879; as Philip Ray in Enoch Arden at the Broadway Theatre on February 1, 1879, and as Cassio in Othello in the support of George Edgar on Feb. 10, 1879.

When Frederick Paulding made his New York debut on Feb. 17, 1879, in The Fool's Revenge, Mr. Barr appeared as Serapino Dell'Aquilla, and afterward acted the role of Laertes when Mr. Paulding essayed the role of Hamlet. The season of 1879-1880 he acted the part of Baron le Bois in The Galley Slave. In the Spring of 1880 he became a member of Edwin Booth's company, acting Malcolm in Macbeth, Buckingham in Richard III., Cassio in Othello, and Laertes in Hamlet. The season of 1880-1881 he played Ned Simpleton in My Partner. The season following he was engaged by Frank Chanfrau to act the part of Manuel Bond in Kit, the Arkansas Traveler, and the season 1882-1883 he was with John T. Raymond, appearing in Fresh, the American, The Gilded Age, and in In Paradise.

On Nov. 10, 1883, Mr. Barr appeared as Robert in The Stranglers of Paris at the New Park Theatre, New York. In 1884 he played Joseph Craddock in Love and Law. Season of 1884-1885 he was with Shadows of a Great City, and season of 1886-1887 he played with Crossman's Banker's Daughter company. Season of 1889 he played Manuel Defoe in Passion's Slave, and season of 1889-1890 he was with The Harbor Lights company. In 1891 he was with Cora Tanner, and in 1892 he played Tony Harrington in The Harvest Moon in the support of Madame Janauschek. After that he acted for some time the part of Brassy Gall in A Texas Steer, and last season joined the Tennessee's Pardner company.

FOR A "MAINE" MONUMENT.

More than $8,000 was realized at the Metropolitan Opera House on Sunday evening by a benefit arranged by the New York *Journal* and local managers for the *Maine* monument fund.

In the bill were Madame Modjeska, Louis Aldrich, Chauncey Olcott, Marie Dressler, Alice Atherton, Lizzie Raymond, the Beaumont Sisters, Joseph Sheehan, Oscar Girard, Joseph O'Mara, Reginald Roberts, Hilda Clark, Camille D'Arville, Jerome Sykes, Harry MacDonough, Van Rensselaer Wheeler, Nellie Braggins, the choruses of the Whitney, American, Broadway, and Casino companies, Eugene Ysaye, Carrie Hirshmann, De Salle's United States Naval Band, Louis Mann, Charles Ross, Mabel Fenton, Peter F. Dailey, Clara Lipman, Lou Fields, Joseph Weber, David Warfield, Lee Harrison, B. J. Dillon, Jefferson De Angelis, Sam Bernard, George Fuller Golden, the Rogers Brothers, and Homer Davenport. J. E. Dodson read a poem which Ella Wheeler Wilcox had written on the destruction of the *Maine*. John S. Crosby made a brief address. Programmes and flowers were sold by "Aunt" Louisa Eldridge, Mrs. E. L. Fernandez, Josephine Hall, Grace Henderson, Mabel Bouton, Laura Bellini, Dolly Nobles, Emma Field, Lottie Norton, Eleanor Elton, Merri Osborne, Mabel Florence, Marian Berg, Lizzie Rochelle, Kate Lester, Vivian Edsall, Beatrice Moreland, Lottie Alter, and Portia Knight.

PROFESSIONAL DOINGS.

Christie MacLean, a pretty portrait of whom appears above, originated the captivating role of the boy, Shrimp, in James H. Wallick's production, A Guilty Mother, which she is now playing at the Third Avenue Theatre. Two years ago, when Bonnie Scotland was produced, Miss MacLean originated the soubrette role of Nannie Dugald, scoring a marked personal success, and this season she has made a pronounced hit everywhere she has played. Miss MacLean's work in either soubrette or ingenue roles is equally delightful, and her accomplishments in the matter of dialects are varied and excellent. The season of A Guilty Mother will close in Easter week, after which Miss MacLean hopes to arrange for a Spring or Summer season.

W. D. Saphar, the German Volunteer, and Mrs. E. Lousie Anderson, of Chicago, Ill., a non-professional, were married at Kansas City on March 15.

Eileen Moretta, through her counsel, James Foster Milliker, brought suit in this city for balance due as salary in The Cotton Spinner company. On Friday judgment was rendered in her favor for $369.19.

Jerome H. Eddy's annual benefit at the Fourteenth Street Theatre last Sunday netted more than $1,200.

A benefit will be given on Friday at the Empire Theatre in aid of the Normal College Alumni Settlement.

Fire in the Hotel Brandon, Brooklyn, last Sunday alarmed the chorus girls of The French Maid.

Moliere's Le Médecin Malgré Lui will be played April 11-13 by Harvard students.

A benefit is being arranged for E. E. Zimmerman, who was injured two years ago in alighting from a street car, but has been unable to secure damages.

Colonel George Frederic Hinton sails for Southampton to-morrow (Wednesday) on the American liner *New York* to arrange the details of the forthcoming European tour of Sousa and his band.

The roster of the Jossey-Marvin company is as follows: W. J. Jossey and C. B. Marvin, proprietors; C. B. Marvin, manager; Howard Thomes, advance; W. J. Jossey, stage director; Paul Harris, stage-manager; William Fell, properties; Egbert Van Alstyne, musical director; W. J. Jossey, C. B. Marvin, Charles J. Ryan, Paul Harris, J. K. Newman, Edward Arlington, Frank Winton, Harold Emmet, Charles Corcoran, Bernice Howard, Maud Marvin, Josephine Price, and Mrs. Frank Howard. The feature of the repertoire is W. J. Jossey's novelty play, The Devil and Co. The company has just finished a successful tour of the Black Hills, and is now en route to the Pacific Coast. In Cheyenne they will produce for the first time on any stage W. J. Jossey's naval melodrama, entitled The Signal of Liberty, the strong scene of which will be the wreck of the *Maine*.

Howard Wall is not a member of Edwin Davis' His Excellency company, as has been announced.

Peck's Bad Boy will close its season at Bridgeport, Conn., April 16.

Beatrice Tait (Mrs. George Foster Platt), of The French Maid, was taken ill last week with pleuro-pneumonia, and is at St. Elizabeth Hospital in this city.

Tennessee's Pardner will play for the benefit of the Keever Rifle Corps and Social Club, of Gloversville, N. Y., on April 2, Manager Arthur C. Aiston being paid a large guaranty for the date. His company was selected out of over twenty applicants for the date.

Mary Emerson has joined Richard Mansfield, having been released at her own request by Wagenhals and Kemper, under whose management she has played leading roles all season with Louis James.

Elaborate preparations are being made by various committees for the Charter Day celebrations in this city May 3-5.

Elsie de Tourney is still ill at St. Paul with cold. Manager E. G. Hinebaugh has been compelled to cancel her Spring tour in Joan of Arc.

Lynn Pratt concluded his engagement with Margaret Mather on Feb. 26 at San Antonio, returning to New York by steamer.

True S. James, who is playing the leading heavy role in Unknown with John A. Stevens at the Star Theatre this week, will return to the cast of The Last Stroke on March 28, to play his former part, Richard Vance, the heroic lead, for the remainder of the regular season.

Manager Hilton has been so gratified by the success of The Gay Matinee Girl that he contemplates sending out next season two companies of equal strength to present the farce.

The Washington Opera House, Maysville, Ky., recently burned, will be rebuilt at once at a cost of $15,000.

The professional matinee of 'Way Down East, last Thursday, crowded the Manhattan. Among those in the boxes were William H. Crane, John Drew, Rose Coghlan, Josie Hall, Mary Hampton, Madeleine Bouton, and Johnstone Bennett.

"Teddy" Peiper dislocated a knee cap last Friday, and is now at St. Elizabeth's Hospital.

AT THE THEATRES.

Herald Square—Monte Carlo.

Musical comedy in two acts by Sidney Carlton; lyrics by Harry Greenbank; music by Howard Talbot. Produced March 21.

Sir Benjamin Currie	Thomas F. Kearns
General Frederick Boomerang	Frank Smithson
Lieutenant Fred Dorian	Augustus Cramer
James	Alexander Clark
Harry Verinder	Sidney de Gray
Professor Lorrimer	Edward Chapman
Belmont	Edward Thomas
Standring	Frank H. Crane
Francois	James Grant
Captain Rossiter	Neil McNeill
Midshipman	Susie Brown
First Sailor	Edward Thomas
Second Sailor	Frank H Crane
Mrs. Carthew	Jeannie Winston
Dorothy	Marguerita Sylva
Ethel	Helene Tuesart
Bertie Gelatine	Marie Cahill
Gertie Gelatine	Sadie Kirby
Suzanne	Gerome Edwardy
Little Jemima	Josie Sadler

Monte Carlo, which was seen for the first time in New York last evening, was originally produced at the Avenue Theatre, London, and whatever plot was discoverable was published in the London letter of THE MIRROR.

It is safe to say that Monte Carlo has been submitted to heroic treatment by E. E. Rice, as it bears unmistakably the Rice brand of an up-to-date stage divertisement. Monte Carlo belongs to the same style of entertainment as The Girl from Paris, and The French Maid. As presented last evening the performance was a curious mixture of good, bad and indifferent scenes, songs and dances. As is customary with a Rice "show," the good—that is, the entertaining—portion will remain, but the bad and indifferent will be supplemented by something else.

The piece, so far as it has any method in its frolicsome madness, deals with the adventures that are encountered at Monte Carlo by a variegated assortment of characters who are collected around the gaming tables of that resort.

These character types include a frisky attorney-general (Thomas F. Kearns); a choleric British General (Frank Smithson); a dashing and vocal lieutenant in a Southshire regiment; an eccentric waiter who is a reformed circus performer (Alexander Clark) a briefless barrister (Sidney de Gray); who is wooing an heiress (Helene Tuesart); a bluff and breezy sea captain (Neil McNeill); various young women in picturesque sailor costumes (Susie Brown, *et al*); a gay and festive widow (Jeannie Winston); Dorothy, desperately in love with Lieutenant Dorian; Suzanne, a lively Gallic chambermaid (Gerome Edwardy); a retired gymnast (Edward Chapman) and his three daughters in the Music Hall line, Bertie (Marie Cahill), Gertie (Sadie Kirby), and Little Jemima (Josie Sadler). And there were others—in fact a great many others—for a Rice "show" would not be complete without a generous aggregation of female forms divine.

Everyone in the cast did the utmost to infuse life into the performance, and for that reason it almost seems invidious to single out any one for special praise. Honors, however, are due to Alexander Clark and Edward Chapman for the success of their drolleries, and to Marie Cahill, Sadie Kirby, and Josie Sadler for their take off of London Music Hall types. Marguerita Sylva looked charming and sang sweetly; Jeannie Winston made the most of the role of Mrs. Carther, and Helene Tuesart was sprightly in an ingenue part. Gerome Edwardy made a hit as Susanne.

Many of the specialties were very entertaining, and some of the songs are bound to become popular. The staging was very effective. The girls were pretty, and their costumes were exceedingly becoming.

Daly's—The School for Scandal.

Augustin Daly presented last Tuesday evening, before a crowded house, the last of his series of revivals of old comedies. It is to be regretted that Mr. Daly has been compelled to abandon some of the plays that were to have been seen this season, but no happier choice could have been made for the closing week than Sheridan's delightful old comedy, The School for Scandal. The keen satire and courtly manners of The School for Scandal are always enjoyable, and the members of Mr. Daly's company all do thoroughly good work.

Lady Teazle is one of Ada Rehan's best characters. In no other part are her abilities more clearly displayed. She bubbled over with animation, and put into her work a snap and spirit that made every line and action effective.

An admirable foil to Miss Rehan was Edwin Varrey as Sir Peter Teazle. This sterling actor, too infrequently seen in parts worthy of him, did superlative work as the crabbed old bachelor. In his quiet, artistic way he brought out all the humor of the part, and was amusing at all times.

Mrs. G. H. Gilbert was quaintly real as Mrs Candour, and her sprightliness would put to shame many actresses half her age. She works with such zest that it is a pleasure to watch her. Gerda Wismer was attractively girlish as Maria, and acted with a maidenly modesty befitting the character. Marie St. John was properly patrician as Lady Sneerwell.

Charles Richman did excellent work as Charles Surface, acting with ease and ability. William Owen was effective as Sir Oliver Surface, and Herbert Gresham accurately foppish as Sir Benjamin Backbite. George Clarke was rather heavy and stolid as Joseph Surface, and excellent work was done by Sidney Herbert as Crabtree, Wilfred Clarke as Moses, Frank Rushworth as Sir Harry Bumper, William Hazeltine as Rowley, and by Paul McAllister, Robert Bosworth, Tom Hadaway, George Wharnock, Clement Hopkins, and Belles Darcy in minor parts.

The staging and costuming was elaborate and tasteful, and the incidental pretty. A graceful minuet was danced at the end of the first act.

The Geisha.

That fascinating musical comedy, The Geisha, in which the picturesque side of life in Japan is so delightfully set forth, was revived once more last evening at Daly's Theatre. Of course, the scenery and costumes left nothing to be desired, and the artistic taste of Mr. Daly was everywhere apparent in the production. The interest in the revival was heightened by the first appearance of Marguerite Lemon in the part of O Mimosa San. This charming artist scored a genuine hit as the artless Japanese girl. Her beautiful voice was heard to advantage in the quaint and catchy music, and her success was complete and emphatic.

Mabelle Gilman was a charming Mollie Seamore. Among the men the honors were carried off by James Powers, Cyril Scott, Frank Rushworth, and Joseph Herbert, whose unflagging spirits kept the audience in the best of humor. The chorus was admirable both in vocal work and beauty. The audience was large.

Bijou—The Man from Mexico.

Willie Collier, after a successful tour to the Pacific Coast, reappeared in town last night, presenting at the Bijou Theatre, before a large audience, H. A. Du Souchet's farce, The Man from Mexico, in which Mr. Collier made a prodigious hit last season at Hoyt's Theatre. Time and travel have served only to improve the comedian's exceedingly droll characterization of Benjamin Fitzhugh, the mild New Yorker, who suffers so many privations for the sake of a right of conviviality, and whose little fabrication about a Mexican trip to explain away an enforced absence at the Blackwell's Island Penitentiary provides limitless merriment. Mr. Collier has done no work better than this particular impersonation. Last night's audience laughed itself hoarse over his clever performance, and agreed with his catch line that "Mexico is nothing but a cell!"

Louise Allen repeated her success in the leading female role, and she and Mr. Collier introduced a new Mexican dance with music by Manager Rudolph Aronson, of the Bijou. Mr. Aronson's new "Military Mazurka" and his "Mariquita Waltz" were also played for the first time in this city.

Smyth and Rice have surrounded Mr. Collier with an admirable company, including Maclyn Arbuckle, Charles Mason, Dan Mason, George W. Parsons, Phil H. Ryley, M. L. Heckert, L. J. Sheehan, Richie Hawkins, Eugene Jelia, Violet Rand, Caroline Elberte, and Catherine Hulkins.

Irving Place—The Doll's House.

Agnes Sorma opened her three weeks' engagement at the Irving Place Theatre on Monday of last week in Ibsen's The Doll's House. Frau Sorma's presentation of this character at the same theatre last year is so well remembered, and it is so little altered, that any extended mention of it now must appear superfluous.

The supporting cast was fair, Auguste Burmeister making of the part of Frau Linden about as much as could be made of it—a non-committal foil to Nora. The Günther of Emil Marx was, perhaps, an accurate picture of that type of man—heavy and sordid—and as for Julius Strobel, one can only express the regret in his case that would apply to other members of the Irving Place Stock company. There are several of them with undoubted talent for the portraying of certain phases of human character, and it is unfortunate that so little opportunity has been given them this season to play those parts in which they are at their best.

The repertoire for the engagement includes Mädchentraun (Maiden's Dream), by Max Bernstein, the husband of Ernst Rosmer, one of the foremost of Germany's women novelists; two comedies from the Italian of Cavalotti and Bracco, Cyprienne, The Taming of the Shrew, and Hauptmann's The Sunken Bell. Much interest attaches to Sorma's appearance in The Taming of the Shrew and in her revival of The Sunken Bell.

Grand—The Swell Miss Fitzwell.

May Irwin and her merry company, who amused the Bijou Theatre patrons for much of the season in H. A. Du Souchet's farce, The Swell Miss Fitzwell, presented that cheery composition for the first time at the Grand Opera House last evening. A very large audience laughed heartily at Miss Irwin's delightfully humorous impersonation of the title-role, and rewarded her efforts with no end of enthusiastic applause. The happy comedienne sang her popular "coon" songs as only she can sing them, and her capable company came in for a generous share of the approving demonstration.

Ignacio Martinetti, Joseph G. Sparks, William Burress, Edward Mack, Roland Carter, Alice Johnson, and Marion Giroux were among the jolly company, and Ned Wayburn made his accustomed hit in "rag-time" piano playing. East Lynne follows next Monday.

American—Maritana.

The Castle Square Opera company last night produced Maritana at the American before a large audience that applauded the interpretation of this standard work. The opera was effectively staged, and the company, on the whole, was pleasing in it. Grace Golden was effective as the gypsy heroine, her singing of the role being notably good. Bessie Fairbairn was the Marchioness, and Ruth White the Lazarillo. Dashiell Madeira was the King, Max Eugene the Don Jose, Joseph F. Sheehan the Don Cæsar, Oscar Girard the Marquis, John Read the Captain of the Guard, and Richard Beale the Alcade. The chorus was excellent, as usual, and this opera, in the hands of the Castle Square company, will no doubt find the favor that has been shown most of the other works presented by this organization.

Metropolis—The Span of Life.

William Calder's production of the perennially popular melodrama, The Span of Life, opened for a week last night at the city's Northernmost theatre, the Metropolis.

There was a good audience in attendance, which keenly appreciated the intense story of Sutton Vane's drama. The human bridge scene, in which the Donasetta Brothers appeared, elicited wild applause. A company skilled in melodramatic work was seen to advantage in the play.

Next week Louis James will play at this house his only New York engagement this season, appearing in his repertoire, including A Cavalier of France, which will be seen here for the first time.

Fourteenth Street—The Electrician.

The Fourteenth Street Theatre has for its current attraction another of Charles E. Blaney's successes, but one of a different character from that presented at this house last week. The Electrician is a powerful melodrama of modern life. It was seen in this city earlier in the season, at which time it was reviewed in THE MIRROR. The company is practically the same, Florence Stone, P. Aug. Anderson, and the other members continuing their good work.

A well filled house enjoyed the opening performance last night.

Fun on the Pacific Mail will be the bill at this house next week.

Third Avenue—A Guilty Mother.

Melodrama with all its moving effects and realistic to a degree, holds the boards at the Third Avenue Theatre this week. A Guilty Mother is the play offered to the patrons of this popular house, and judging from the demonstrative reception accorded it last night, the drama filled the requirements of East-siders. The same care that marked the original performance of the play was noted last night. The work of Henrietta Vaders in the leading role and that of Christie MacLean as Shrimp were deserving of special praise. The company has been well selected and the many parts are in competent hands.

Fifth Avenue—Macbeth.

An appreciative audience enjoyed Madame Modjeska's presentation of Macbeth at the Fifth Avenue Theatre last night. But a few weeks ago THE MIRROR reviewed the performance of this play by this admirable actress's company. Madame Modjeska's acting as Lady Macbeth was last night as original and convincing as before. Her work is instinct with imagination and rich in suggestion. Joseph Haworth again emphasized his ability as Macbeth and the others of the company aided in a most satisfying interpretation of this great play.

Star—The Unknown.

John A. Stevens revived the old-time melodrama, The Unknown, at the Star Theatre last evening, before a crowded house

The exciting scenes of the drama held the audience in breathless suspense, and the gallery worked overtime in applauding.

Mr. Stevens did good work in the leading part, and the company gave him adequate support. Prominent roles were assumed by True R. James, John Sutherland, George McIntyre, Polly Stockwell and Bessie Woodson. The company is managed by J. J. Spies.

People's—The Inside Track.

The Inside Track, a melodrama that has repeatedly pleased audiences at this theatre, is the attraction this week. It opened to a large audience on Monday night.

At Other Houses.

BROADWAY.—The Highwayman passed the century and a half mark last night, and solid silver souvenirs were distributed to a crowded house. The opera's popularity shows no lessening.

IRVING PLACE.—This is the second and last week of Agnes Sorma's successful engagement. She will appear in a double bill, The Song of Songs and Faithless on Monday, Tuesday and Wednesday, and in The Sunken Bell for the other evenings of the week. A Maiden's Dream will be given at the Saturday matinee.

MANHATTAN.—The Lenten season has had no effect on the attendance at 'Way Down East, as Lottie Blair Parker's play continues to draw full houses at every performance.

Other bills: Academy of Music, The White Heather; Casino, The Telephone Girl; Columbus, Cumberland '61; Empire, The Conquerors; Garden, The Master; Garrick, The Little Minister; Harlem Opera House, A Normandy Wedding; Hoyt's, Dangerfield '95 and Oh! Susannah; Knickerbocker, A Virginia Courtship; Lyceum, The Tree of Knowledge; Wallack's, One Summer's Day.

LINCOLN J. CARTER'S NEW PLAY.

Lincoln J. Carter's new production, Chattanooga, he expects to outrank anything he has yet given to the public, both in strength and sensational scenic novelty. It will be produced late in the Spring, and if successful may be played by two or three companies next season. It is a war play without shooting, and has strong heart interest and happy comedy. Chattanooga is booked solid for next season, as is also three Under the Dome companies, three Heart of Chicago companies, and one Fast Mail company. The Tornado and The Defaulter, next season, will be let on royalty. This season Mr. Carter has had out eight companies, and it has been his most successful season since 1892

BENEFIT FOR MRS. WILD.

A meeting of the theatrical managers and journalists was held on Friday afternoon last at the Pleasure Palace to make arrangements for a benefit for the widow and children of the late John Wild. There was a large attendance, considerable interest was manifested and the indications are that the affair will be a success It was decided that the benefit would be held on Sunday evening, April 17. The name of the theatre and the attractions will be announced later. Performers who wish to volunteer their services for the benefit may send their names to Tony Pastor or to J. Austin Fynes.

THE ELKS.

The annual meeting of the Newburgh, N. Y., Lodge No 247 was held March 17, when the following officers were elected: Francis A. Willard, E. R.; George J. Littleton, E. L. K.; Harry M. Friend, E. L. K.; Doctor L. A. Harris, E. L. K.; George F. Brotzmann, Secretary; Edward J. Toohey, Treasurer; Frank E. Lahey, Tiler; Daniel Ryan, Trustee; Fred Wilson, Representative to Grand Lodge. The new officers were installed by Past E. R. Wilson, and an enjoyable evening was had.

Installation ceremonies will be held by Newark, Ohio, Lodge, No. 391, on March 22.

Newport News, Va., Lodge, No. 815, gave their annual benefit for the charity fund March 7, when the Wilbur-Kirwin Opera company presented Said Pasha to a large and enthusiastic audience. Miss Kirwin was presented with a handsome basket of flowers by the Elks. The Elks are preparing for a bazaar for the charity fund, to commence April 11. The annual election of officers of the lodge will take place March 25.

Ashland, Pa., Lodge, No. 384, will initiate a large class March 13, having as special guests G. E. R. Meade G. Detwiler and Doctor P. F. Gunster, of Scranton, Pa., District Deputy G. E. R. for Eastern Pennsylvania, and all the Exalted Rulers and their Esquires from this district. The new ritual will be used for the first time.

Newark, Ohio, Lodge, No 391, will be instituted March 22. Zanesville, Ohio, No. 114, will conduct the exercises under the direction of District Deputy C. C. Waddell, of Portsmouth, Ohio. The charter list comprises about fifty names. Good Elks are all cordially invited.

AMONG THE DRAMATISTS.

Fate Goodbar, author of McFee's Matrimonial Bureau, has just completed a musical comedy, entitled A Fair Exchange, which will be given its initial performance early in the Fall.

Frances Aymar Mathews has received from William Black his personal consent to a dramatization of his latest novel, "Wild Eelin," now running in *Harper's Bazar*.

Howard Fessler has completed a new melodrama. It probably will be produced next season.

A DOLL SHOW.

Fifty miniature representatives of the world of fashion held court at the Waldorf-Astoria Monday afternoon, when the third annual Doll Show opened with a private view, lasting from half past 3 till 7 o'clock. During all this time a constant throng of fashionably attired ladies, with now and then a stray gentleman or two, passed before the circular tables, arched with evergreens, on which the waxen beauties were mounted.

The mute subjects of admiration and examination stood the critical test without so much as the quiver of a muscle. Many of the designs were artistic to a degree, while others brought out the extremes to which Dame Fashion points this season with striking effect. There were all sorts of gowns for all sorts of occasions—hunting, golfing, bicycling and calling, besides the dainty bridal and ball-room costumes.

An orchestra, stationed in the adjoining corridor, discoursed music while the reception was going on. The show continues morning, afternoon and evening throughout the week. The proceeds this year are to be devoted to the apartment house for women about to be erected for the accommodation of the girl bachelors of New York.

A LETTER FROM IAN MacLAREN.

Frank L. Perley, manager of Beside the Bonnie Briar Bush, in which J. H. Stoddard is to star, commencing March 28, has in his possession the following letter from Doctor John Watson (Ian MacLaren), author of the book from which the play is dramatized:

DEAR MR. MACARTHUR: I have read the dramatization of my stories with much interest, and note with satisfaction that the Drumtochty atmosphere has been carefully preserved.

It is my sincere regret that I cannot be present at the first performance, but it is pleasing to think that the play is to be performed first in Chicago, where I received so warm a reception.

I commend the play to my friends in America, whom I hold in grateful remembrance.

Yours faithfully,

JOHN WATSON.

One word more. Please present my compliments to the managers, who, as you say, have given the play such an elaborate scenic setting that the audience will look into the Glen of Drumtochty.

THE DEATH OF LILLIAN KENNEDY.

Lillian Kennedy, who was stricken with cerebro apoplexy at Utica, N. Y., on March 12, as announced in last week's MIRROR, died on March 15, at St. Elizabeth's Hospital, in that city. A sketch of Miss Kennedy's career was published last week. Her husband and manager, Charles Hassenforder, disbanded the company at Utica. From the company THE MIRROR has received the following communication:

We, the undersigned members of the Lillian Kennedy company, desire to publicly extend our sympathy to Charles Hassenforder, husband of Miss Kennedy, and manager of her company, in his hour of bereavement. Mr. Hassenforder very generously sent the members to their respective homes, and presented to each two weeks' salary. The company cannot speak too highly of the kindness of Mr. Hassenforder. (Signed), James T. Kennedy, Harold Kennedy, Charles Wunder, Edwin H. Curtis, Edwin Brook, John A. Boone, Elsie Gerome, Emma Morse, Carrie Le Moyne.

P. W. L. DOINGS.

Notwithstanding the rainy weather, there was a large attendance at the Drama Day at the Professional Woman's League yesterday. The entertainment opened with a clever two-act comedy, Roseberry Shrub Sec. by Frances C. Drake, in which Sarah McVicker, Mrs. Sturges Jones, Grace Merritt, and Louise Meredith appeared with credit to themselves, songs by Eleanor Elton following closing the programme.

The League's Social Day will occur March 28, and the April Literary Day, which Florence Folsom will direct, the succeeding Monday.

The bicycle on which shares were sold at the League recently was won by Mrs. Catherine G. Foote. The Lillian Russell doll will be drawn for next Monday.

CRACK CYCLIST TO STAR.

E. C. Bald, of Buffalo, who has achieved fame as a racing cyclist, will endeavor to qualify as an actor next season. He is to be starred in a play entitled The Protégé by an author whose name is as yet unannounced. A good company will be engaged, and Mr. Bald will have opportunity to give an exhibition of record-breaking riding during the performance.

MUSICAL NOTES.

John Philip Sousa will give three concerts at the Metropolitan Opera House, March 27, April 3 and 10. At the first concert the soloists will be assisted by Maud Reese Davies and Jennie Hoyle, while at the second concert Marcella Powell and Flavie Van den Hende will appear. Mr. Sousa will increase his corps of musicians to sixty members. Patriotic music will be an important feature of each programme. Sousa and his band, with Miss Powell, a large chorus, and several military companies will present the spectacle, The Trooping of the Colors, during a brief tour before the band sails for Europe, opening at Pittsburg on April 13.

The tour of Ysaye, Gerardy, Marteau, and Lachaume, under Victor Thrawe's direction, will begin at Washington on April 15.

The second concert of the Musical Art Society, Frank Damrosch, conductor, occurred on March 17 at Carnegie Hall.

Ffrangcon-Davies will give a recital of "songs and cantillations" at Mendelssohn Hall on March 31, under direction of Henry Wolfsohn.

Theodore Thomas' fifth orchestral concert occurred last Wednesday at the Metropolitan Opera House, with Ysaye as soloist.

Josef Hofmann, the young pianist, injured his hands in a cycling accident on March 13, and was compelled to cancel three engagements.

Aristide Franceschetti, the baritone, gave a recital last Wednesday at the studio of James L. Breese in this city.

Innes and his band gave the third concert of their series at the Manhattan Theatre on Sunday night, and were applauded by a large audience.

A dinner and musicale was recently tendered Sadie Ethel Schuman, of the Schuman Sisters, at the Florida Club, of New York, in honor of her birthday. She was the recipient of many handsome gifts, and the evening was an exceedingly enjoyable one. The Schuman Sisters sang several songs, and a number of well-known professional people contributed interesting specialties. Among them were Kitty Mitchell, Hattie L. Richmond, and E. H. Purdy. Senator Charles Dougherty, of Florida, made some appropriate remarks, and Claude Berard recited a birthday poem.

GOSSIP OF THE TOWN.

Mark Sullivan, whose capital make-up as Weary Watkins in Donnelly and Girard's The Geezer is shown in the picture above, has made a notable impression in his first actual experience as a singing comedian. He has sung the famous "Cluck, Cluck, Cluck!" song with splendid success, and has added many new laurels to the crown of popularity won by his earlier appearances. The present has been one of the most successful seasons in Mr. Sullivan's experience.

The Sunshine of Paradise Alley will close on April 9.

Donnelly and Girard's tour in The Geezer will close, by present arrangement, on April 16, at Pittsburg.

James A. Forbes, formerly dramatic editor of the Pittsburg *Dispatch*, and recently of the *World's* dramatic department, has been engaged by Frank L. Perley as special press representative for Beside the Bonnie Brier Bush. The play will be produced in Washington next week. The company will rest Holy Week and open in Chicago on April 11. Steven Vale has succeeded to the post on the *World* resigned by Mr. Forbes.

John Major, Margaret Mather's personal representative, was in town on Saturday.

Mrs. John Dingle, of 239 Shirland Road, Paddington, W., London, writes to THE MIRROR as follows: "My daughter, Flo Briggs, went to America in 1890 under an engagement with Barnum and Bailey's Circus. I am very anxious to hear from her, not having received word from her since the second month after she left England. Should this note in THE MIRROR reach her eye, I beg her to communicate with me at the above address."

C. M. Murphy, manager of the Grand Opera House, at Montpelier, Ind., writes: "I have been a reader of THE MIRROR for five years past. It is the newsiest and best dramatic journal I have ever seen." Mr. Murphy sends a photograph of himself sitting in his office with THE MIRROR before him.

While performances are being given in New York and elsewhere for the benefit of the families of the *Maine* victims, there is a similar activity in Havana in Spanish interests. On Sunday night a performance was given to secure funds for the Spanish navy at the Tacon Theatre. The receipts were nearly $100,000. The price for general admission was $10 in gold, and a gallery seat brought $1,200.

Oliver Byron's season will close at Newport News, Va., on March 30. For next season Mr. Byron announces the revival of Across the Continent, and he will also send out an organization to be called the Great Gotham Stock company, playing all his past successes. At the close of the present season Mr. Byron's manager, J. H. Ailiger, will take out members of the Byron company in a production of The Inside Track.

Charles H. Smith will retire from the local management of the Leland Opera House, Albany.

Ferris' Comedians will play Mount Carmel, Ill., this week, and then rest for two weeks as the guests of Mr. Ferris, at his home, "The Poplars." This company, which has had a season of seventy consecutive weeks, will resume April 12, and during the Summer will play through Indiana, Michigan and Wisconsin.

Ethel Raynes and Edwin Browne will play leads with M. R. Williams' Players next season. Robert T. Molyneaux, Jr., will be with the same company.

John E. Ince, Sr., has joined forces with R. A. Roberts, in his theatrical enterprises.

The boys of the Hebrew Institute, Jefferson Street and East Broadway, will play The Mikado next Saturday in the Institute Auditorium.

Howard P. Taylor, Jr., son of the dramatist, has bought the theatrical printing establishment of Francis-Valentine Company, San Francisco. He is also one of the directors of the new Alhambra Theatre, in process of erection in that city on the site of the Auditorium.

Maude Winter, who has received several offers to enter vaudeville, will probably accept, appearing in a monologue called Money Talks, a satire on the currency question.

Margaret Mayo, of the Secret Service company, denies the report that she has signed with Rudolph Aaronson for A Paris Model. She intends to play in stock companies this Summer.

A big complimentary testimonial will be tendered by Manager Ira J. La Motte to his attaches at the Metropolis Theatre, Thursday afternoon, and will enlist the talent of more than fifty prominent entertainers.

Marie Wainwright will sail for Europe at the completion in May of her tour in Shall We Forgive Her.

At Gay Coney Island closed its season at Providence Saturday night. The Woman in Black will close at Buffalo next Saturday, and In Old Kentucky in the same city on April 2.

Frank L. Perley will leave for Washington this week to attend the final rehearsals and the opening of Beside the Bonnie Brier Bush.

MATTERS OF FACT.

Edgar L. Davenport's most successful season as leading man with Cumberland '61 will close at the end of April, after which he will be at liberty for the Summer and next season.

Desk room may be had in a large, light office by applying at Room 1⅄, Broadway Theatre Building, New York.

At the close of The Tornado's season, March 9, Frank Holland was specially engaged to play the lead in Under the Dome for the balance of the season.

E. B. Stogdill and wife, both clever musicians, will consider offers from responsible attractions for next season.

Manager Sol Braunig has booked the Klimt-Hearn company for a two weeks' engagement at the Bijou Theatre, Chicago, in April. The repertoire of this company next season, it is said, will include the largest productions ever put on the road at popular prices. Manager Braunig will arrive in New York in May to complete arrangements and bookings.

George Leacock continues to score heavily in leading roles with the Forepaugh Stock company, Philadelphia. His impersonation of the title-role in Michael Strogoff last week was strongly endorsed by the press.

C. H. Truesdell has just closed his engagement with When London Sleeps. He will devote the rest of the season to vaudeville.

Hattie E. Schell left New York for Chicago on March 17, where she joins the Great Northern Theatre Stock company, playing the ingenue roles.

Willard Blackmore, as a member of the Louisville Stock company the past two seasons, has displayed great versatility and ability to successfully adapt himself to a varied line of parts. The Louisville press have spoken of him in the highest terms.

Neil and Stella Litchfield, who have been playing under the auspices of societies for the past two months, were obliged to cancel their engagements in Central New York owing to the death of Mrs. Litchfield's mother on March 13, at Newark, N. J., where they are now laying off for a couple of weeks.

Neal Ainsworth invites offers after May 15 as business-manager or advance. He may be addressed care of this office.

Bids are now being received by J. T. Ryan, 147 East Third Street, Williamsport, Pa., for the three-year lease on the Lycoming Opera House, the only theatre in that city.

"She Is My Queen" and "In the South, Far Away," two song hits sung with big success in several prominent minstrel organizations, have just been published by S. W. Tompkins, Owensboro, Ky. Professionals are invited to send for copies.

The Quincy (Mass.) Music Hall, up-to-date and thoroughly equipped, with a seating capacity of 1,000, and a population of 40,000 to draw from, is managed by A. G. Durgin, who wants only the best attractions.

Jane Holly will not accept any of the several offers she has had for the Summer. She will either rest with her family in Los Angeles or will make a trip abroad.

Tommy Shearer and his company have enjoyed much prosperity this season in the Middle and New England States, where big houses, as a rule, have greeted them. Mr. Shearer has been voted a comedian of ready wit by the local press everywhere.

Jeanette Lewis, singing and dancing soubrette, will be at liberty to accept engagement for the Summer and next season after May 15.

Frank Rolleston, who was leading man with the Buffalo Music Hall Stock at the beginning of the season, closing with The Last Stroke company, is now at liberty.

The Pawtucket (R. I.) Opera House, for the past two seasons under the management of A. A. Spitz, has met with phenomenal success. The house will be generally overhauled this Summer. It is an excellent three-night stand, and time is now being booked for next season.

Mattie Keene closed her engagement as leading lady with the Standard Theatre Stock, Philadelphia, last Saturday night and will return to New York.

The Franklin Association, composed of employes of the Garrick Theatre, will hold their annual ball at Central Park Hall, March 24.

Owing to the closing of Courted Into Court, Damon Lyon is disengaged. Mr. Lyon's excellent qualifications, both as an actor and a singer, have been very favorably commented upon. He has a rich baritone voice.

Gus Muller, M. A. Luescher, and P. J. Heffron, comprising the firm of G. Muller and Company, have just formed a copartnership to produce new plays, beginning with next season. The firm is capitalized at $50 000. Their productions will embrace both dramatic and comedy pieces. Mr. Muller, who is the general manager of the enterprise, was formerly associated with H. C. Miner at the Fifth Avenue Theatre, and has a wide experience and acquaintance in matters theatrical. Mr. Luescher is the treasurer of the concern and Mr. Heffron the business-manager.

Christie MacLean, the clever soubrette and ingenue, now playing Shrimp in A Guilty Mother, will be at liberty after Easter week.

W. S. Hart closed his season with his Park Theatre, Brooklyn, engagement. Mr. Hart opened his season August 9 and played thirty-one weeks. The success with which this young star has met has been remarkable. The critics of Brooklyn were unanimous in their praise of his work, according him long and highly favorable criticisms. Mr. Hart will open his next season early in September, presenting his success of this season in conjunction with new plays, one of which is to be from the pen of Frances Aymar Mathews.

Margaret Rosa, contralto and descriptive singer, with strong specialty, is at liberty for the forthcoming season. She is at present with Robie's Knickerbockers.

Willis E. Boyer, manager of Daniel Sully, writes that Mr. Sully's new play was produced at Winnipeg, on Feb. 26, under the title of Auld Lang Syne, and was a big success. The scenes are all laid in New York city. The title of the piece will be changed to The Old Corner. Mr. Boyer also writes that Mr. Sully's business has been large on the Western trip.

Thomas David is open to offers for the Summer and next season to play juvenile roles.

S. B. Ricaby, who has just closed with the Del Conte Italian Opera company, after having directed their tour and attended to their advance work, is at liberty, owing to a change in the management, and may be addressed in care of the National Printing Company, Chicago, Ill. Mr. Ricaby has handled many first-class attractions and has had an experience of ten years as an agent.

A complete outfit of scenery and props of a first-class theatre will be sold by J. F. Lansing, Box 1462, Lincoln, Neb.

"B.," this office, wants a capable actor to coach him during the Summer months.

Charles H. Prince, playing Lord Dunraving in The Geezer, has filled successful engagements with Evans and Hoey, John Kernell, and Richards and Canfield. He is at liberty for the Summer and next season.

The Bergen Beach Company will again open the Casino, at Bergen Beach, this Summer, presenting a two-act burlesque, Miss Borough of Brooklyn. A company is now being engaged. The season will begin May 28. Percy G. Williams is the president and manager of the company, to whom applications should be addressed.

Burt Haverly closed his season with the A Railroad Ticket company last Saturday and will consider offers for the rest of the season.

Managers are warned against unauthorized productions of La Belle Marie, under that title or any other. Agnes Herndon controls the exclusive rights and will prosecute infringements.

Amy Ames, a character actress of recognized ability and an able support to Donnelly and Girard for several seasons, has not signed for the Summer or next season.

Whiting Sisters, cornet duettists, whose specialty was a feature with Who Is Who, will fill vaudeville dates for the rest of the season, owing to the closing of that company's tour. Their permanent address is 1523 Third Avenue, New York.

Leon W. Washburn's double minstrel company has been packing the houses everywhere and giving general satisfaction. At Newburgh, N. Y., and other cities hundreds were turned away.

William J. Gilmore, who bought out the complete paraphernalia of The Crystal Slipper at a Sheriff's sale, will dispose of this property or lease it on royalty to a hustling and energetic manager.

Evelyn Forbes says the use of her name in connection with His Excellency was unauthorized. Miss Forbes has been with Kelly and Mason, who closed at Binghamton, N. Y., last Saturday night.

Dunne and Ryley will put out Hoyt's A Milk White Flag and Mathews and Bulger next season.

Owing to B. F. Keith's determination to add Keith's Opera House, Providence, R. I., to his circuit of continuous performance houses next season, the Westminster Theatre, under G. H. Batcheller's management, is ready to play attractions heretofore seen at Keith's. The house is first class in its appointments, and has a large stage. Manager Batcheller also directs the Lyceum Theatre, Boston, playing the leading burlesque companies, and the New Bijou Theatre, Worcester, to be completed about Sept. 1.

The author of a rural comedy would like to arrange with a capable man for the revision of his play. He may be addressed as "Rural Comedy," care this office.

The sole rights to Around the World in Eighty Days are vested in W. J. Fleming, a decision handed down in the United States Court some ten years ago permanently establishing his title to the play. This and other good plays can be rented on royalty through Graham's Play Bureau.

The Boston Marine Music Hall, at Yarmouth, N. S., will be let to first-class attractions, or the management will play them on a percentage. The house is equipped with new scenery. The acoustics are of the best.

The Packard Exchange and Agency has concluded arrangements for occupying new and commodious offices at 1358 Broadway, where it will move upon the completion of the building.

The roster of the McVicker Theatre company: E. E. Wright, Witter J. Baxter, L. V. Rockburn, Lucius Fairchild, Lillian Marshall, Adelaide Rockburn, and Beatrice Gegg. The company is said to be having success, and will be enlarged. Wisconsin and Michigan will be played during the Summer. J. W. Kingsley has received much praise from the press for his deep baritone voice and remarkably clever portrayal of the character of the Regent in Wang.

A Railroad Ticket company having closed its season, William C. Ott, musical director, is open to offers.

Mildred Holland has become a pronounced favorite in the role of Fan Fan in Two Little Vagrants. Her success has been most emphatic everywhere. An original three-act comedy-drama with an heroic boy star part is wanted for Miss Holland for next season by her manager, Edward C. White.

The management of the Tabernacle, Peoria, Ill., are now booking Summer attractions. The Tabernacle has a seating capacity of 5,000, and is well equipped. Its location is central, with a population of 70,000 to draw from.

Almost any play that can be had on royalty can be secured through Howard and Doyle, the well-known play agents, of Chicago. In many instances they control the exclusive rights to prominent successes.

ENGAGEMENTS.

Yvette Violette, by Augustin Daly, for La Poupée.

George Bowles, by Ziegfeld and Brady. Mr. Bowles is on his way to San Francisco ahead of Anna Held's company.

Harry C. Cashman and Lew H. Newcomb, with George W. Monroe's A Happy Little Home, to play Barbaum and Burke, the Detective.

Cuyler Hastings, for Beside the Bonnie Brier Bush.

Bijou Fernandez, with John Drew, succeeding Elsie De Wolfe.

J. J. Spies has engaged Helen Baird to replace Edythe Totten in A Night Off. This engagement was made in record breaking time, as two hours after Mr. Spies had received word of Miss Totten's withdrawal Miss Baird was on board a train for Dallas, Texas, to join the company.

Helen Robertson, with Robert Hilliard.

John Fowler and Garland Gaden, for Waite's Eastern Comedy company.

Charlotte Lambert, for The Sporting Duchess.

William Davidge, for Barbour's Uncle Tom's Cabin.

Arthur Sanders, for Blue Jeans.

Marguerite Ferguson, with Hoyt and McKee for the rest of this season, opening with A Stranger in New York in Philadelphia March 14.

LETTER LIST.

Members of the profession are invited to use The Mirror's post office facilities. No charge for advertising or forwarding letters. This list is made up on Monday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post office. Circulars and newspapers excluded.

WOMEN.

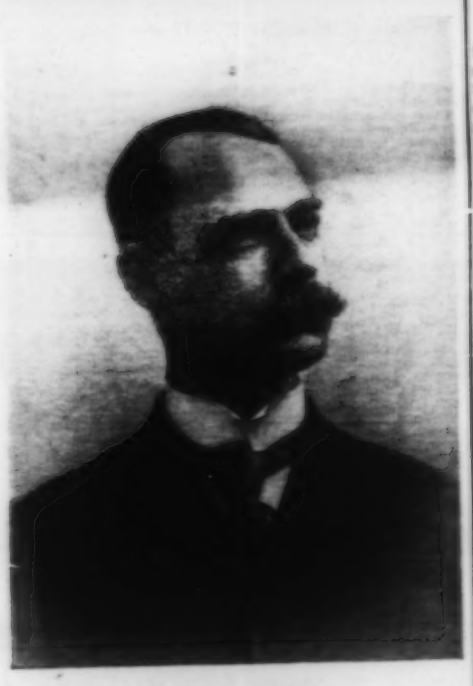
Almer, Jesse
Alexander, Lillian
Ashton, Antoinette
Allen, Francis
Anderson, Rosalind
Athelton, Edith
Ayres, Virginia
Atwood, Lena
Boone, Blanch M.
Biggar, Laura
Bernard, Cassie
Bartlett, Jessie
Bley, Miela
Burnett, Jessie
Beck, Zelma
Belasco, Grace
Brown, Henrietta
Bartlett, Grace
Boyer, Caroline
Black, Mable
Bardi, Helena
Barclay, Anna L.
Chylvers, Marion
Cahl, Clara Brooke
Crawford, Birtie
Curran, Emma
Church, Minnie
Clover, Carol
Cornish, Sylvester
Carter, May
Chapman, Edythe
Cliff, Lora A.
Corbin, Florence
Campbell, Fanchon
Charron, Jessie
Cosgrove, Lula
Clark, Della
Caldwell, Helen
Clayton, Eno
Claxton, Maude
Colburn, G. T.
Donnelly, Mrs. Gratton
Dunn, D. M., Mrs.
Dale, Vivian
Dyer, Bertie
De Gross, Lil
Davies, Mabel
Dorr, Miss N. K.
Diva, Mira
De Rul, Minnie
Dunham, Morine
Dressler, Marie
Derickson, Marie
Edmonds, Nettie
Evans, Lizzie
Eveson, Florine A.
Eagleton, Ethel
Earle, Hattie
Edmond, Mercesita
Fish, Mrs. Wm. L.
Faucette, Marion
Fisher, Grace
Fuller, Fannie G.
Farrell, Mrs. Tony
Fountainbleau, Ella
Ford, Helen
Farnum, Agnes
Fox, Josephine
Gunnaer, M. L.
Gilbert, Maud
Gilman, Carlotta
Girard, Bettina
Grapewin, Anna
Gladstone, Lotta
Gallatin, Alberta
Gordon, Kitty
Gresham, Miss G.
Gardiner, Gussie
Harris, Grace
Hawthorne, Mrs.
Hustis, Carrie
Hathaway, Lillian
Hill, Mrs. Barry
Hazelton, Blanche
Hacker, Mrs. Theo.
Hart, Viola
Halliers, Hilda
Hanchett, Julia
Hamilton, May
Hayman, Mrs. I. E.
Harris, Janet
Hyde, Lottie
Hardy, Mrs. H. A.
Hix, Sadie
Hughes, Frances
Hale, Grace A.
Hampton, May
Harvey, Edith
Ingrahm, Beatrice
Jounson, Geo. Mrs.
Jennings, Laura
Jarvis, Lee
John, Lina
Kendall, Helen
Kingsley, Miss E.
Keeler, Anna
Kane, Mrs. Robert
Kerr, Mrs. C. H.
Kendall, Elenor
Kirby, Mrs. Sadie
Kelly, Mamie
Leslie, Alice
Lorraine, Miss L.
Lily, Alliston Miss
Lower, Flate
Lowe, Ollie
Lee, Bessie
Love, Gracie
Larsen, Bertie
Lower, Mrs. Robert
Langstaff, Minnie
Leonard, Miss H. D.
Leslie, Beatrice
Lee, Beatrice
Livingston, Belle
Lee, Minnie
Manning, Sadie
Mitchell, Maggie
Miller, Maude
McConnell, Mrs. W.
Milford, Florence
McLeod, M. V.
Moore, Anna Boyle
Maynard, Meta
Mirella, Myra
McVicker, Sarah
Mead, Sue Belle
McCarthy, Mrs. C. F.
McVicker, Mrs.
McWade, Mrs. A. S.
Melrose, Ada
Mitchell, Leola
Marr, Pauline
May, Bonnie
Millard, Miss L.
North, Gwendoline
Norwood, Louise K.
Neaville, Mme.
Nelson, Mrs. H.
Newbold, Bessie
Norman, Mary
Nichols, Lulu
O'Keefe, Annie
Ogden, Grace
Ogden, Fanny
Pringle, Miss
Price, Phyllis
Phillips, Susie
Princess, Floriana
Pierce, Caroline
Rhodes
Rogers, Lucy
Richards, Fay
Rhodes, Caroline
Russell, Ida
Reece, Stella
Reed, Mrs. J. A.
Rudesill, Gussie
Rivers, Vina
Rae, Marion
Rowtt, Mrs. A. E.
Routt, Cora
Radcliff, Lylene
Rousseau, Marie
Rivers, Rhoda
Radcliff, Marie
Selback, M.
Stewart, Lucille
Stannard, Anna
Summerfield, Marie
Sauger, Lizzie
Saxe, Arthur W., Mrs
Summerville, Beth
Strong, Carrie
Stamford, Flora
Southey, Marie
Sloan, Bessie
Swan, Mrs. C. J.
Symes, Laura
Swan, Jessie
Smythe, Clara
Somerset, Amy
St. Clair, Edith
Thorn, Leila
Thorn, Beatrice
Tiffany, Annie
Thompson, Mrs.
Thompson, Mollie
Talbot, Edith
Totton, Edyth
Ulmer, Lizzie May
Van Dyne, Anna
Villers, Rita
Vaughn, Theresa
Van Sician, Mrs.
Violette, Yvette
Vahn, Alma
William, Jean
Weatherby, Belle
Weston, Maggie
Wallack, J. L., Mrs.
Webster, Dot
West, Frede Miss
Williams, Henrietta
Wolff, Herman
Wood, Marie
Williams, Mora
Waters, Hattie
Ward, Trixie
Walker, Ada P.
Wise, Madaline
Weadon, F. P.
Young, Mrs. E. B

MEN.

Askin, Harry
Armstrong, Frank
Avery, Chas.
Arvine, George
Ahrendt, Carl
Atherton, Douglas
Allen, Archie
Bateman, John J.
Burton, C. S.
Burgess, Neil
Bryan, Walter
Bixley, Frank L.
Bainbridge, Clement
Beecher, Prof. J. P.
Bouck, C. Le Roy
Bulkley, C. T.
Belasco, Walter C.
Bosworth, Geo.
Boyce, Arthur
Barrows, Jas. O.
Bainnister, Joseph
Burton, Earl
Boyer, Willis E.
Bacon, Chas.
Bacon, M.
Bell, Prof.
Brennan, Geo. M.
Bragge, Lee
Brell, J. C.
Bell, Harry
Brown, Archie
Boothby, Orson
Blitz, F. R.
Bellows, W. C.
Bennett, Mark
Bell, Geo. H.
Burroughs, Wm. L.
Brown, W. P.
Bennett, Jno. C.
Bloom, Ed. L.
Brooks, E. V.
Bissell, Walter
Bryton, Fred'k
Cook, Alan
Clayton, Thos. K.
Corbett, Harry H.
Curtis, Matt
Church, A. H.
Cushing, Bartley
Colby, Geo. W.
Connollne, D. A.
Cornerford, James E.
Cawthorne, Joe
Cross, A. W.
Cain, Geo. R.
Craven, Ed
Charters, Chas.
Conlan, Warren
Corrigan, Emmett
Cullins, Isaac
Collins, John
Carroll, J. Lester
Cox, Hal
Curtis, Willard
Carey, Madison
Chapman, F. S.
Clarke, Horace
Clifton, Wm. F.
Coffey, Charlie
Chenet, Geo. A.
Dean, Ralph
D'Orme, C. E.
Davis, Bert
Donaghey, J. H.
Daniel, S. Lee
DeCourcey, Edwin
Davis, F.
Demond, Allen
Dent, Geo. C.
Duncan, Chas.
Dudley, John
Davis, Joseph H.
Devereux, Joseph J.
Donovan, M.
Davis, J. C.
Duckstader, Lew
Denton, Percy
Dunn, Ed. W.
Eberhardt, Jr., C. D.
Emerson, W. B.
Elder, O. H.
Emery, H. B.
Ely, Sidney
Eckhardt, Fred
Edwards, Samuel
Fossom, F. B.
Fitzpatrick, J. J.
Ferguson, Stephen
Forrest, S. M.
Freund, John C.
Fenton, John
Fay, Joseph
Fletcher, Chas.
Flanagan, Howard
Gilbert Opera Co.
Golding, John S.
Gibon, Harry
Guystett, R. G.
Gordon, J. G.
Green, C. J.
Garez, James R.
Geiger, Richard
Gibbs, Henry D.
Guard, Tully
Goubley, Frank
Gale Bros.
Hayden, Freddie
Henderson, Wallace
Hagen, Leonard
Hall, Mills
Henley, E. J.
Harris, Hamilton
Hill, J. M.
Hill, Howard
Harkins, Will
Hall, Louis B.
Hale, John S.
(Reg. Letter.)
Hetsey, Mart. E.
Henery, Geo. K.
Hoagland, W. H.
Hutchinson, W. H.
Howe, Junius
Henderson, C. L.
Holto, Harry
Holt, Geo.
Hamilton, Theodore
Harris, Al.
Hobart, Tommy
Hill & Sheldon
Henderson, Locius J.
Hager, L. H.
Hayden, Frank
Hallack, Chas.
(Reg. Letter.)
Harrison, James
Irving, Phil. H.
Jessup, Mr.
Jackson, J. J.
Jenkins, S. L.
Jenkins, S. S.
Jones, James
Keene, James E.
King, W.
Knowles, L. J.
Kusel, Julo
Kelly, Dan A.
King, Chas. W.
Kelly, James A.
Keene, L.
Kelly, Adan
Kirkland, Hardee
Lennon, Nestor
Lemen Bros. Circus
Loche, K. A.
Lawrence, Walter
Lewis, Edwin P.
Lewis, Emile
Luther, Fred. D.
Langdon, Lloyd
Love, W. J.
Lawton, Frank
Logan, Fred.
Lyding, Geo.
Lyding, Harry
Lindner, Gus.
La Nyon, Edgar
Lincoln, Sue R.
Lightwood, H. H.
Lindsay, Richard F.
Lowden, W. W.
Lander, Frank
Moore, Geo.
(Reg. Letter).
MacDonough, Joe
Macomber, C. E.
Mgr. Gilbert Opera
Marsh, Edward
Malone, C. H.
McDonald, Tim
Morrissey, Jas. W.
Miller, Fred.
Moore, Jas. E.
Mowry, Monroe
Mayo, Harry A.
Meade, F. G.
Mgr. Girl from Prince
Mervin, Edwin
Morgan, A. Eugene
Mims, Walter S.
McNamarae, M.
Melrose, Louis J.
Manson, Ed. K.
Mgr. Grand Opera Co.
McRobbie, Will
Miller, Harry
Meacham, L. J.
Myerson, E. P.
Myers, J. W.
Mack, Chas. M.
Mayer, Edwin
Marion, Sam
Markham, Harry
McCutcheon, Sam
Merrifield, Don C.
Mordant, Frank
Norcross, Frank
Nason, Frank W.
Norris, Andrew C.
Newell, Willard
Nuckals, Chas.
Nicholson, Mgr. M.
Neff, L. E.
(Reg. Letter.)
Neil, Thos.
Nash, Sinclair
Nobles, Milton
O'Connell, Ed.
Osgood, Clarence
O'Brien, Tommy
O'Neal, Rose
Odlin, Harry W.
Osgood, Mr. & Mrs.
Olmstead, Geo. C.
Oakley, Dick
Piper, T.
Phillips, H. O.
Pache, Martin
Purcell, John
Powers, Francis
Peruchi, Chiso
Phillips, Alfonso
Palmer, Chas.
Phillips, Edwin R.
Price, Sidney
Phelps, Wm. E.
Palmer, John Fay
Pyke, Ed. A.
Prior, Sidney
Passion, Fred. C. H.
Richards, William
Ryder, Earl
Reed, G. E.
Roberts, Chas. G.
Ross, Stanley J.
Roche & Whiting
Raymore, Wm.
Robertson, Stuart
Roberts, W. C.
Roach, Jas. Connor
Roberts, Jason E.
Reeves, Arnold
Russell, Fred. T.
Russell, E.
Ritchie Franklyn
Rudolph, Wm Henry
Samat, Fred
Seeley, Dr.
Smithdeal, J. D.
Stockbridge, Harry
Silver, G. L.
Smith, Marx
Sullivan, D. W.
Sandford, Walter
Scott, Paul
Sullivan, John T.
Sullivan, Jas. W.
Stockbridge, Henry
Swift, Dr. Jas.
St. Martin, Clement
Small, Frank
Springer, F.
Swift, Mathew
Saminer, Fred. H.
Semon, Harry W.
Scanlon & Zulliy
Shaw, E. D.
St. Martin, O.
Stanley, Burton
Snader, Ed. F.
Sigelime, Chas. L.
Stevens, John E.
Slater, Joseph L.
Sneen, J. A.
Shannon, Joe J.
Sully, Daniel.
Sullivan, John T.
Starling, Geo S.
Scouts, Frank
Snyder, R. R.
Sturges, Jam s
Summers, Ed.
Snyder, Harry S.
Stringham, Russell
Smiley, Robert W.
Spencer, Bra.
Spangler, Guy
Stuart, Al. H.
Spalding, G. S. D.
Turner, Frank H.
Thayer, Bert
Terris, Chas. W.
Thornton, James
Tucker, John F.
Turner, Smith
Tynan, J. B.
Taylor, Addison
Turner, Henry J.
Towns nd, Lee
Tuthill, Benj.
Vinton, Darrell
Venable, Chas.
Vance, Harry J.
Vincent, Louis F.
Vroom, Ed.
Vernon, H. G.
Vincent, Walter
Vernon, J. C.
Williams, Gus
Wilson, Floyd
Wall, Horace H.
Wyngate, Chas.
Weeks, Fred
White, Prof.
Waldron, Andrew
Wilkens, Frank P.
Wilson, Geo. W., Pkge.
Wessells, Geo.
Winslow, H. H.
Wise, Rose
Whiteside, Walter
Williams, Leon
Wards, Frederick
Wilson, F. B.
Welsh, Geo. L.
Wilson, Jay
Wills, Frank M.
Walcott, Frank
Wager, L.
Whiting, T. T.
Watcham, Harry
Walton, F.
Wise, Thos. A.
Wahle, Herman
Young, W. H.
Zeltner, Grimaldi
Young, Jas. T.

THE VAUDEVILLE STAGE

THE UNION SQUARE'S NEW MANAGER.



SAMUEL K. HODGDON.

The name of Samuel K. Hodgdon is familiar to every vaudeville performer. He has been attached to the forces of B. F. Keith for many years; in fact, he supervised the first continuous performance put on by Mr. Keith at the little theatre in Boston, in which he laid the foundation of the vast business which he has since built up.

When J. Austin Fynes retired from the position of resident manager of Keith's Union Square Theatre Mr. Keith decided at once to reward Mr. Hodgdon for his long and faithful service by appointing him to the position with added power and responsibility.

On account of Mr. Hodgdon's ability as a judge of good acts, which was proven by the excellent bills he provided for the great Keith house in Boston, he has been made general booking agent for the entire Keith circuit. This position requires an intimate knowledge of the tastes and preferences of the people of New York, Boston and Philadelphia, and next season he will have to see that the good people of Providence have suitable programmes, as the Keith house in the latter city will then be added to the circuit.

It is no easy task to pick and choose from sixty to seventy turns every week, and see to it that no "frosts" creep in to cast a blight upon the good acts. It requires an intimate knowledge of every style of entertainment from grand opera to slap-stick comedy. The real value of a legitimate star as a drawing card and the cleverness or incapacity of a fluffy-haired serio-comic often have to be decided within a period of five or ten minutes. Thus it can be seen that Mr. Hodgdon's new position is not one in which he can spend much time in an easy chair, puffing clouds of smoke toward the ceiling thinking of how to kill time.

Mr. Hodgdon is a welcome addition to the list of New York managers. He is a gentle, affable, courteous man, and has none of the airs and affectations which sometimes characterize men who have made a success in the theatrical business. That he will fill his new position to the entire satisfaction of Mr. Keith, and with honor to himself, there is not the slightest doubt. THE MIRROR extends to him a cordial greeting and best wishes for a long and prosperous career at the Union Square.

THEATRES AND MUSIC HALLS.

Keith's Union Square.

John C. Rice and Sally Cohen, late of the Courted Into Court company, make their reappearance in vaudeville, presenting a one-act farce by Herbert Hall Winslow, called Our Honeymoon. The others are Julius P. Witmark, vocalist; Dean Edsall and Frank J. Keenan in The Two Rubes; Vinie De Witt, musical entertainer; Jones, Grant and Jones, in their coon specialty; Edwin Latell, musical comedian; the Adolphi Trio, bar performers; Conway and Leland, the monopedes; Riley and Hughes, in a plantation sketch; the Kine-Nera, equilibrists; Florence Moore, soprano; the Deitorellis, musical clowns; Lewis and Elliott, comedy duo; James W. Regan, Irish vocalist and comedian; Gilbert's trained goats; Don Octavio, wire performer; the Two Allens, society dancers, Bianca Moore, Cuban dancer, and John F. Dillon, comedian.

Koster and Bial's.

Straight vaudeville prevails here once more, the wrestling feature not having met with much approval. The performers are Charmion, trapezist; the Rogers Brothers, comedians; Ritchie, tramp cyclist; Irma Orbasany and her cockatoos; Albert A. Guille, tenor; Carletta, the human lizard; Delmore and Lee, ladder gymnasts; Mlle. Barbe, French chanteuse; Langlow, sharpshooter on the wire; Catherina Bartho, dancer, and Nochyah, a new wire performer.

Proctor's.

The bill is headed by Eben Plympton and Agnes Proctor in Old Love Letters. The others are Gus Williams, German comedian; Hilda Thomas, comedienne, assisted by Frank Barry, pianist; Florence Bindley, comedienne; Letta and Minni, equilibrists; Josephine Gassman, comedienne, and her pickaninnies; the Blondells as The Society Kids; Solaret, in her electric light dances; Stinson and Merton, comedy duo; McMahon and King, plantation sketch; Eldora and Norine, jugglers; Cal Stewart, Yankee comedian; the Brothers Morello, acrobatic trio; Diamond Comedy Four, comedians, and Joe Linder, trick pianist.

Pleasure Palace.

J. K. Emmet and Anna Mortland present their new sketch, A Lively Nerve Nourisher. Billy Clifford and Maud Huth are also prominent features in their comedy sketch, The Chappies' Afternoon Call. The Saville-Sloane Players, presenting All In the Family; George Evans, "The Honey Boy;" Madeline Kilpatrick and W. H. Barber, trick cyclists; the Three Polos, gymnasts; Lillie Western, musical entertainer; Mlle. Chester and her dog; Daly and Devere, Irish comedy duo; Joseph Goetz, equilibrist and club juggler; Arnim and Wagner, operatic duo, and R. H. Mohr, comedy crayon artist, are also in the bill. The biograph is retained.

Weber and Fields' Music Hall.

The Con-Curers, the new burlesque, in addition to Pousse Café, will serve to finish the season here very successfully. Mary Norman returns for an extended engagement, heading the olio, which includes Edwin French, banjoist, and O'Rourke and Burnett, comedy duo.

Tony Pastor's.

George Fuller Golden, the comedian; Haines and Pettingill, quick talkers; James H. Manning and Willie Weston, in The Irish Pawnbroker; Leona Lewis, comedienne, and Maud Raymond, serio-comic, are the leading features of Mr. Pastor's anniversary bill. The others are Adams and Taylor, comedy duo; the La Velles, dancers; Post and Clinton, sketch team; Parker's dogs; the Kerns, cat duettists; Allen and Delmaine, sketch team; Murray and Alden, comedy duo, and Eddie Clark, comedian.

Harlem Music Hall.

Straight vaudeville is again the attraction, with Ola Hayden, Dan Collyer, Stanley and Jackson, and Lewis and Ernest as chief features. Dixon, Bowers and Dixon, the Davenport Brothers, the Walker Sisters, the Everett Trio, and Garnella and Shirk are the other numbers.

THE BURLESQUE HOUSES.

SAM T. JACK'S.—The burlesque, The Model, is continued, and Pearl Hight and the Sons of the Desert remain in the olio. The newcomers are Sam Collins, Sheffer and Blakely, Kitty Palmer, Minnie Ball, Sakimoto's Japanese Troupe, and Mlle. Emilia Bartoletti.

MINER'S BOWERY.—Isham's Octoroons are providing the week's entertainment.

THE LONDON.—Al. Reeves' Burlesque company have returned for a week.

MINER'S EIGHTH AVENUE.—Flynn and Sheridan's City Sports are making their first West Side appearance of the season.

THE OLYMPIC.—The May Howard Burlesque company have returned to Harlem for a week.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—Edwin Milton Royle and Selina Fetter made their vaudeville debut in a condensed version of Mr. Royle's comedy-drama, Captain Impudence. The one-act version ran about thirty-seven minutes, and was pleasing during the entire time of representation. Mr. Royle has cleverly condensed his comedy scenes, and as they stand they make a very complete little play in themselves. Only four characters were introduced, the Captain, the Major, the Major's daughter, and the widow. Mr. Royle played the title-role with his usual ease and flippancy; Mrs. Royle (or Miss Fetter, as she is in vaudeville) assumed the role of the widow, and played it to perfection. Petite Minnie Dupont was full of life and vim as the jealous little girl who loves the Captain and doesn't want to show it, and Theodore Roberts was entirely satisfactory as the Major. Mr. Royle and his fine company ought to be busy every week from now until next season "playing dates." Miriam Laurence, assisted by her own company, made her first appearance in vaudeville in a sketch called A Fair Masquerader. The story deals with a young artist who has two rich uncles, from whom he has expectations. As they have different tastes in regard to the sort of girl they would like to have him marry, he does not marry at all, but writes a letter to each of the uncles telling of his marriage to just the sort of girl he fancies. A young model employed in the studio knows of the scheme to hoodwink the uncles, and when they arrive, one at a time, she disguises herself in appropriate costumes and succeeds in impressing one of them with the idea that she is a Cuban, and the other that she is French. After several complications the whole matter is explained, and the artist decides to marry the model, as she seems to be agreeable to both uncles. Miss Laurence appeared in four make-ups, and was pleasing in each one. As the Cuban she danced neatly, and as the French girl she sang a little song very daintily. She was quite effective as the model, and later on as a youth in a dress suit. Edmund Laurence was brisk and breezy as the artist, and James H. Jones and Frank L. Davis (especially one of them) made hits as the elderly uncles. W. B. Norman played a small part. The sketch, as a whole, is bright and pleasing. The laughing honors of the bill went to Conroy and McDonald. Conroy understands how to bring out the point of a gag thoroughly, and the house shook with laughter several times during the act. McDonald is one of the neatest dancers on the stage, and introduced some very original steps. Their hat finish is as uproariously funny as ever. Al. Grant told a whole lot of stories, some of which were funny and others the reverse. He secured a good many laughs, and worked hard. Carl Krill, the 'cellist, made his vaudeville debut with great success. His selections were of a semi-popular order, and his encores were hearty and well deserved. He ought to become a favorite in high-class vaudeville houses. T. W. Eckert and Emma Berg, were warmly welcomed, and presented their operatic sketch with great success. Mr. Eckert's piano selections were repeatedly encored. Al. Leech and the Three Rosebuds made a successful return visit, as did the Brothers Damm, T. Nelson Downs, the coin manipulator; the Three Angela Sisters, and Caroline Hull, who sang "Ben Bolt" in three voices, with an apology for its age, and a new ballad about the *Maine* written by Thomas Quigley, of Chicago. The Folly Trio made their first appearance here, and the bill also included Jerome and Alexis, Eldora and Norine, Mlle. Flora, and Jewett, a very clever magician.

KOSTER AND BIAL'S.—Yousouf, "the terrible Turk," made his debut in America as a wrestler. He is a great big fellow with long muscular arms, and looks as if he could throw a bull, and it is said that he has done so. When the curtain rose there were four wrestlers in a row. The first bout was between two Americans who gave a rather tame exhibition. Then came Yousouf and a Frenchman. They struggled and grabbed each other for a few minutes, when the Turk landed his antagonist squarely on his back and the exhibition was over. There was not very much life in the bouts, but if Yousouf can find a wrestler worthy of his prowess he can undoubtedly give an interesting exhibition. Catherina Bartho made her reappearance, this time in long skirts, and danced with her usual grace. She executed many difficult movements, and her turn met with pronounced approval. Mlle. Barbe, a new French chanteuse, made her first appearance, but did not create a furore. Carletta, the human lizard, returned from his long Western trip and repeated his success. He is a very limber contortionist, and does some really wonderful tricks. Ritchie, the tramp cyclist, made a hit, but his turn is entirely too short. The Rogers Brothers sang a new song called "Transfers," which contains funny ideas. They also revived their old beer and tap trick with great success. Their entire act continues to be the laughing hit of the bill. Albert A. Guille, the tenor, made his reappearance, and scored a success with his artistic singing. Charmion, Irma Orbasany, Langulow, the Picchiani Sisters, and Delmore and Lee continued their success.

PLEASURE PALACE.—Louise Thorndyke Boucicault and Max Figman presented Mrs. Hilary Regrets, which was reviewed in last week's MIRROR. Mr. Figman's struggle with the Irish brogue continued. He would do well to take a little liberty with the author's idea and change the nationality of the character. Alexander Heindl, the talented 'cello soloist, gave a programme of five selections which were all equally pleasing. He is an unassuming performer, and makes a hit strictly on his merits. Evelyn Britton, who is gifted with a very pretty face, a fine figure and a pleasing contralto voice, made a big hit with a new "mother" song, a recitation, and "Columbia, the Gem of the Ocean," which she sang with such fervor that all the patriotism in the house was stirred up to the boiling point. Bicknell, a clever clay modeler from the West, established himself in favor with some splendid work which was done in record-breaking time. He is up to date, too, and made some faces of men prominent in the present crisis, which won him plenty of applause, as the likenesses were excellent. The Brothers Deonzo astonished everyone with their smart barrel jumping tricks. Frobel and Ruge did some daring work in the air. Frank D. Bryan sang some songs. The Eldredges were funny in their own peculiar way. The pictures of the warships on the biograph were applauded. The Three Gardener Brothers and the Three Lane Sisters made six hits. Pat Reilly drew some good cartoons. Welch and Gardner and the Diamond Comedy Four added to the general gayety.

TONY PASTOR'S.—Patrice made her first appearance at this house, presenting her dainty little play by Alf Hampton, A New Year's Dream. Patrice is as bright, effervescent, and winsome as ever, and scored heavily with Pastor's patrons. Alf Hampton repeated his success as the youth who celebrates so well that he "sees things," and J. F. Whitbeck assisted as the valet. Herbert Cawthorn and Susie Forrester made a big laughing hit in A Damage Suit. Miss Forrester's singing of some up-to-date coon songs met with the warmest sort of approval, and the entire sketch went with a hurrah. This team is rapidly becoming established as a hot favorite with the lovers of lively vaudeville. John and Bertha Gleeson were applauded almost continuously for their excellent dancing. Viola Sheldon, who has a fine soprano voice and a pretty face, captivated the audience with some ballads. It is evident that Miss Sheldon has been trained in a good school, as her singing is far superior to that of the majority of vaudeville vocalists. Maud Raymond continued her long run, with good results in the way of laughter and applause. She has the art of "jollying" an audience down to a fine point. Mrs. Alice Shaw and her twin daughters made a decided hit with their whistling. Billy Carter had a good deal to say about Spain, and, of course, he won laughs. Mazuz and Mazette did some good acrobatic work. Another version of the "Blondin Donkey" was introduced by Mullaney and Shaw. The Star Three, Lord, Mackey and Lovely, Campbell and Beard, and Cross and Holden were also in the bill. Tony Pastor sang stirring patriotic songs and parodies every evening.

PROCTOR'S.—Clever, fascinating, original Mary Norman made the hit of the bill. There were other features printed in larger type, but she had no difficulty in convincing the audience that she was the best number of the entire fifteen presented. Her impersonations were all recognized as familiar types, and the spectators expressed the heartiest approval of her work. Robert Billiard, assisted by Earle Ryder, John Wolfe, and Little Alice, presented The Littlest Girl with much success. The Russell Brothers were even funnier than usual as the servant girls, and screams of laughter were the rule while they held the boards. O'Brien and Havel are always pleasing in The Newsboy's Courtship, and the difficult "stunts" of Mr. O'Brien are always greeted with enthusiastic applause. Letta and Minni, the European equilibrists, repeated the success they made at the Palace. Edna Kollins whistled charmingly. Montgomery and Stone, whose act is brisk, lively and full of good dancing, were frequently applauded. Polk and Kollins played the most difficult banjo music with the greatest ease. Phyllis Allen sang some up-to-date ballads excellently. The Dillon Brothers sang several parodies. Gracey and Burnette, Baron Von Prittiwitz Palm, the Two Dons, the Three Sisters Franchonetti, assisted by Eulalie, and Parker's dogs were also in the bill.

WEBER AND FIELDS' BROADWAY MUSIC HALL.—The Con-Curers was produced here on Thursday evening last. A review of the performance will be found elsewhere. The olio last week included W. H. Windom and the Blackstone Quartette in some excellent vocal selections; La Belle Maie, who continued to do difficult tricks on the wire, and the Patterson Brothers, who did a funny act on the triple bars.

HARLEM MUSIC HALL.—The engagement of Isham's Octoroons proved a profitable one, as the houses were immense all the week, and the entertainment offered was very popular. The Darkeytown Outing at Blackville Park opened the bill and about all the company appeared. Numerous specialties were introduced, including fairly clever trick cycling by Arthur Maxwell. Madah Hyer led off in the olio, giving operatic selections in a pleasing manner. The Mallory Brothers, assisted by Mazie Brooks, did a good musical turn. Kittie Carter danced gracefully. A quartette sang several times too often. Belle Davis made a hit, singing in a manner refreshingly new. Most of the company then did a cake walk, which pleased immensely. Murray and Murphy did a very clever comedy act. An operatic finale, in which Madame Flower, Thomas Carter and the rest of the organization appeared. Selections from grand and light operas were sung. Both the solo and chorus work was well done.

SAM T. JACK'S.—The Harem of the Effendi and The Model continued to open and close the bill. In the former Carrie Thomas, Fatima, and George Beban were pleasing in new songs, and Maude King made her debut as interlocutrix. In The Model Minnie Cline assumed the leading part for the first time. The Sons of the Desert, acrobats; Huested and Guyer, comediennes, and Arthur Rigby, whose monologue was received with the respect due to age, were the holdovers. Cooper and Ellwood, two young women with the advantage of good voices, good looks and refinement of manner, rendered several songs excellently and were the best features of the programme. Pearl Hight also scored with her songs. Le Claire and Hayes sang rag time melodies with success. Jeanetta Elliot did some difficult acrobatic dancing. The house has become well established and the attendance is large.

THE CON-CURERS.

Burlesque by Edgar Smith and Louis De Lange; music by John Stromberg. Produced March 17.

Eric Von Roeshad	Charles J. Ross
Captain Korker	Joseph Weber
Lieutenant Highball	Lou Fields
Lieutenant Payrent	Sam Bernard
Mayor Von Wolffacen	John T. Kelly
Jean Badun	Peter F. Dailey
Pullet	Gilbert Sarony
Dogrybark	George Thomas
Flaskar	W. West
Rubynose	M. Renner
General Baumgartner	Allan Whitman
Sergeant Schmierkase	W. Russell
Yvonne Grandpiano	Mabel Fenton
Baby Grandpiano	Rose Beaumont
Jane Mary Badun	Nellie Beaumont
Nogo	Frankie Bailey
Lieutenant Bierbeister	Helen Dunbar
Melodeone	Nellie Butler
Verinete	Belle Robinson
Rotita	Mae Edwards
Mariette	Bonnie Maguire
Creaky	Lucy Escott
Corporal Limburger	Genevieve Clifton
Pierrot	May Cuthbert

A crowded house and any amount of enthusiasm is always the rule when anything new is put on at Weber and Fields' Broadway Music Hall. This happy state of affairs prevailed on Thursday evening last, when The Con-Curers, a new burlesque by Edgar Smith and Louis De Lange, with music by John Stromberg, was produced.

The Con-Curers was an addition to Pousse Cafe, and took the place of The Wee Minister and The Way-High-Man, as the aim of the management is to keep up to date. As may be judged from its name, the skit is a travesty on the drama of The Conquerors, now running at the Empire Theatre in this city. The principal scenes of Potter's drama were ruthlessly ridiculed, and the shouts of laughter which rang through the house told how the burlesque was appreciated.

The burlesque was in three scenes. The first was the Castle of Grandpiano, which was occupied by John T. Kelly as a German Major with an Irish brogue, and his forces, consisting of Weber and Fields and Sam Bernard in quaint soldier make-ups which kept the audience laughing for three minutes after their entrance. A very young pig which kept up a continual squealing was one of the features of the scene. A bevy of pretty girls trooped in, and then followed a burlesque on the supper scene in the original play which was extremely funny. Mabel Fenton as the brave heroine slapped a fresh lemon meringue pie in the face of Charles J. Ross, who parodied the part originally played by William Faversham. (In the Potter play the heroine dashes a glass of wine in the soldier's face.)

There were any number of funny incidents and then a drop fell for a front scene, in which Weber, Fields, and Bernard sang a new song and went through a funny drill. Rose Beaumont and Joseph Weber also kept the audience in roars with the assistance of the little pig, which seemed wildly desirous of getting at a baby's bottle, which they kept at a tantalizing distance from him. Frankie Bailey, the statuesque beauty, also had a little speech in this scene which he delivered very nicely.

The final scene was in the inn of "The Silver Spout." Here Mr. Ross and Miss Fenton had a splendid opportunity to burlesque the sensational scene of The Conquerors, and they did not lose a point. When the spirited wrestling match was over, Ross declared that his revenge for the pie insult in the first scene would be to make her eat one of her own home-made pies. She faints at the thought, and Peter F. Dailey, as the innkeeper, sneaks in, grabs the pie from her hand, and starts to bite it, when the pie begins to play a tune. During this scene an impromptu burlesque on the average minstrel performance was given, in which none but the very oldest gags were used.

The entire piece was filled with the good humor and go which characterize all the productions at this house, and the audience expressed its approval, not only by remaining until the final curtain, which did not fall until almost midnight, but by frequent applause and laughter.

The bevy of pretty chorus girls never appeared to greater advantage than they did in their new costumes used in this very pretentious production. Nothing handsomer than their dresses has ever been seen on a Broadway stage. The groupings, too, were very effective, and the stage presented a succession of dazzling pictures, for which due credit must be given to Julian Mitchell, the stage-manager.

Charles J. Ross never looked handsomer than he did in his gay uniform, and his success was continuous. He was especially good when, as the interlocutor of the minstrels, he burlesqued the manner of the baritone who sings a sad "mother" song. Peter F. Dailey had a splendid make-up as the innkeeper, and won a good many laughs with his odd gags. Weber, Fields, and Bernard had parts which fitted them to perfection, and John T. Kelly, all nose and whiskers, worked in his dialect to advantage. Mabel Fenton was excellent in her scenes with Mr. Ross, burlesquing Viola Allen's methods splendidly. She wore two very pretty new gowns. The clever Beaumont Sisters made a big hit with a new coon song written for this occasion called "Her Name Is Mandy." Nellie Butler, a new comer in the company, looked prettier than ever and made an excellent impression. Gilbert Sarony, who has been doing his "Giddy Old Girl" specialty in vaudeville for many seasons, also made his first appearance here and scored a genuine hit in the part of Pullet, which is a parody on the character played at the Empire by May Robson. Sarony was irresistibly funny, and his make-up was a gem.

Pousse Cafe, condensed into one act, preceded The Con-Curers, and in its revised and abbreviated form was even funnier than before. Bessie Clayton introduced her lively little dance with her usual success.

TONY PASTOR'S ANNIVERSARY.

To-day is the thirty-third anniversary of Tony Pastor's entrance into theatrical management. He is still hale and hearty, and can sing a comic or topical song with all of his old-time vim. His countless thousands of friends and the members of the theatrical profession will unite in wishing him many happy returns of the day. The vaudeville branch of the profession owes him a debt of gratitude which can never be repaid. He has always stood for what is best and cleanest in vaudeville, and due credit should be given him for the present standing of vaudeville, which has risen from a more or less despised form of amusement and is now an institution.

VAUDEVILLE. VAUDEVILLE. VAUDEVILLE. VAUDEVILLE.

ONE OF THE GREATEST HITS KNOWN IN VAUDEVILLE. A LAUGH AFTER EVERY SPEECH.

MISS BEATRICE MORELAND

In an Original Sketch by GEORGE M. COHAN (of the Four Cohans) Entitled

A GAME OF GOLF [Copyrighted].

MANAGERS OF FIRST-CLASS VAUDEVILLE THEATRES SEND OPEN TIME.

PRAISED AND ENDORSED BY TONY PASTOR AND THE ENTIRE NEW YORK PRESS.

JOS. F. VION, Agent, 42 West 30th Street, N. Y., or Dramatic Mirror.

It gives me great pleasure to recommend this sketch as one of the brightest and strongest sketches I have played this season.—TONY PASTOR.

Here's to the genial and generous-hearted Tony; may he be spared to celebrate his golden jubilee!

DISCIPLINE AT PROCTOR'S.

John T. Fynes, the new resident manager of Proctor's Twenty-third Street Theatre, had a busy time on the opening day of his administration last week. In the first place, Lizzie B. Raymond objected to her place on the bill. She was to have followed Robert Hilliard, but did not care to do so, as she had had experience in following what she called "cry-baby acts," and did not find the experience exhilarating. Mr Fynes hummed a few bars of Irving Jones' touching ballad, "Take Your Clothes and Go," so Miss Raymond called in an expressman and she and her trunk took their departure. The next encounter was with Foy and Clark, who were warned that they must not introduce any gold fish in their act, as the Russell Brothers, who were on the bill, were the only performers privileged to use the gilded members of the finny tribe. Foy and Clark declined to cut the fish out of their menu, so Mr. Fynes again sang the catchy coon melody, and the comedians followed the cantatrice out into the wilds of Twenty-fourth Street.

In speaking of the matter, Mr. Fynes said: "We must have discipline, you know. I am very sorry that the performers could not agree with my view of the matter, but they didn't, and there was only one thing to do. In the matter of the gold fish, we were simply trying to protect the Russells in the use of material with which they are identified. I shall endeavor to do the same by other performers, as I believe managers ought to at least try to prevent performers from indulging too frequently in the borrowing habit."

If Mr. Fynes can succeed in keeping vaudeville performers from using borrowed material he will be the greatest friend the comedy originators have ever had. It will be a hard task, and he deserves to be encouraged in the good work.

HENRY G. MATHEWS GOES TO THE ISLAND.

Florence Hastings, who was married to Henry G. Mathews, lately of the team of Mathews and Meerson, in 1883, appeared against him, accompanied by her counsel, James Foster Milliken, at the Jefferson Market Police Court, in this city, on Sunday morning. Mathews denied that he had ever been married to Miss Hastings, or that he knew her. She produced her marriage certificate, her wedding ring, with both their initials on the inside, and two pictures of her husband, and had a witness to prove that they had lived together for eight years. Magistrate Simms ordered Mathews to furnish bonds to pay his wife $8 per week for one year, and, on his failure to do so, sentenced him to Blackwell's Island for six months.

DICKSON RETURNS TO VAUDEVILLE.

Charles Dickson will soon retire from the cast of The Telephone Girl and will begin rehearsals of two new one-act plays, Jealousy and The Undeveloped Bud, which he will present on the Keith circuit. The comediettas are said to be very cleverly written and will afford Mr. Dickson ample opportunity to display his talent as a light comedian. He has engaged Grace George, a very pretty and clever ingenne; Marion Booth, another bright actress, and Gerald Griffin, one of the best character actors now before the public.

MARIE LE BLANC ARRIVES.

Marie Le Blanc, a popular English music hall performer, arrived in New York on Saturday. She has been specially imported by Tony Pastor and will begin an engagement at his house on Monday next. In speaking of Miss Le Blanc yesterday, Mr. Pastor said: "I feel confident that she will make a hit. Every one of the English comediennes I have imported has been successful, and Miss Le Blanc will not prove an exception. She is a refined performer and has a collection of songs which are bound to hit the taste of my patrons."

A NEW EXCHANGE.

Arthur B. Lake and William Kendal have opened the Manhattan Vaudeville, Musical and Dramatic Exchange, in Room 15 of the Broadway Theatre Building. They are energetic, hustling young men, and will undoubtedly make a success of their venture. They have already begun to do a lot of booking for Summer parks, and artists who wish to play the open-air circuits would do well to communicate with them.

GRAMERCY LYCEUM OPENED.

The Gramercy Lyceum, formerly Koster and Bial's old place on Twenty-third Street, was opened last week as a music hall. The admission is free, and, of course, the crowd was large. The entertainment consisted of a ladies' orchestra and specialties by Madge Fox, James Murphy, Shannon and Bruce, and Lon Miller. Goldstein and Bimberg are the managers.

GERALD GRIFFIN'S SKETCH.

Gerald Griffin produced a new sketch, written for him by Ida and May M. Ward, at the Pleasure Palace on Sunday last. The piece is called Silence Is Golden, and affords Mr. Griffin excellent opportunities to show his talents as an actor of old men. He was capably supported and the sketch made a decidedly favorable impression.

THE SIDMAN'S NEW HOME.

Mr. and Mrs. Arthur C. Sidman moved into their new home, which they call "Red Hook Rest," at Bensonhurst-by-the-Sea, last week. They will be on the road for several more weeks and will not be able to settle down for their Summer vacation until July. "Red Hook Rest" is situated in a pretty suburb of the Borough of Brooklyn and is within the limits of Greater New York, and has the modern improvements, such as sewers, water, gas, policemen and firemen. The Sidmans are nice folks, and will probably become as popular with their new neighbors as they are with their admirers in the vaudeville theatres.

THE BLACK PATTI AT LOS ANGELES.

The Black Patti Troubadours were paid a unique compliment at Los Angeles, Cal. The house was crowded to the doors, and in the audience was a large party of tourists from Georgia. The performance was keenly enjoyed by all, and among the airs sung was "Dixie Land." When Black Patti's ringing voice sang this refrain the men and women of the South leaped to their feet and shouted their appreciation. The enthusiasm became infectious, and reached an electrifying climax when the company began "The Star Spangled Banner." The curtain was dropped and raised six times on the scene. The finale was reached when the ladies threw flowers on the stage and the men began to shower the male performers with gold and silver coin. The singers received this extraordinary mark of attention with becoming modesty, notwithstanding the fact that a number of shining gold double eagles were among the offerings of their enthusiastic patrons.

MINSTRELS AT OLYMPIA.

When Olympia reopens on April 4 the attraction will be Primrose and West's Minstrels, which will remain three weeks. The organization will be strengthened for this engagement and a number of novelties will be presented. The season of English opera will begin at the close of Primrose and West's engagement.

WEBER AND FIELDS ENGAGE WARFIELD.

Dave Warfield signed a contract last week to join the stock company of Weber and Fields' Broadway Music Hall next season. He is best known for his lifelike impersonation of the East Side Polish Jew. He will replace Sam Bernard, who will become a star next Fall.

OPERETTA AT KOSTER AND BIAL'S.

Au Bain, an operetta by Alexander Derolles, with music by Maxine Le Champs, which was recently produced at the Theatre Nouveautes, in Paris, will shortly be done at Koster and Bial's, with Adele Ritchie and Sig. Perugini in the cast.

VAUDEVILLE JOTTINGS.

H. Brunelle, formerly resident manager of Proctor's Twenty-third Street Theatre, has opened an office in Room 12a Broadway Theatre Building. Mr. Brunelle has some surprises in store, but is not quite ready as yet to discuss his plans. The vaudeville world will hear from him in the near future.

John C. Rice and Sally Cohen have been rehearsing their new sketch, Our Honeymoon, written for them by Herbert Hall Winslow, for several weeks. They declare that it is the best sketch they have ever appeared in. Nellie Butler, who made a hit here some time ago in Hoyt's A Stranger in New York, has been engaged to take Josephine Allen's place in Weber and Fields' Stock co. Miss Allen has happily recovered from her recent very severe illness, but by the advice of her physician she will rest for the remainder of the season.

The Nine Nelsons, who are now with Hopkins' Trans-Oceanic co., will be with Wallace Brothers' Circus next season.

The Mimic Four have been engaged to appear in The Koreans, a new comic opera to be produced at the Fifth Avenue Theatre on April 25.

Czita, the violiniste, who is a sister of Rigo, will appear at Olympia in April.

The Unique Trio made a hit last week at the Brooklyn Music Hall.

Fay Templeton sailed for New York on Saturday last. She will appear in Weber and Fields' Stock co. soon after her arrival here.

John Keynton has written and composed three new songs, "Counting Baby's Toes," "There's Another Bright Star for Old Glory," and "The Cradle Boat." They are published by the University Publishing Co., of New York.

Leo C. Teller, manager of Weber and Fields' Broadway Music Hall, is seriously ill at his home in this city.

"I Was Dreaming," a new sentimental song by Arthur Rigby and August W. Juncker, has been published by Arthur F. Cate, of Des Moines, Iowa. The song has been sung successfully in Australia and England.

Marie De Gamor made a hit at the Standard Theatre, Philadelphia, last week. She was dressed as a sailor and sang a song about the *Maine*.

Julia Raymond was successful in her recent engagements at the Grand, Pittsburg, and at the New Gilmore, Springfield, and made a hit at a smoker at the Colonial Club Saturday evening. She is singing "Jolly Josie" and other popular songs.

Anna Barclay has been forced to retire from When London Sleeps on account of illness. After a three weeks' rest she will enter vaudeville with C. H. Truesdell in a new society sketch written especially for them.

The Americus Comedy Four were specially featured in the advertisements of the big benefit given at the Academy of Music in Philadelphia, on Friday last, for the families of the victims of the *Maine* disaster.

Florrie West when last heard from, was at the Cambridge Music Hall, in London.

The concert at the Metropolis Theatre, Sunday evening, drew a fair house. Jones, Grant, and Jones, Gertie Gilson, Barney Reynolds, Arthur Rigby, John A. West, Walz and Ardelle, Ottillie, and Horace Goldin appeared.

Eddie Horan, who is with Primrose and West's Eastern company, was presented with a basket of flowers at Hartford, Conn, recently. His original "cane-hop" dance has made a hit.

Marshall and Nelson, at present a feature with The Ray's A Hot Old Time co., will dissolve partnership at the close of this season. Madeline Marshall is under contract to Edgar Selden for a term of years, and will appear in his latest farce, A Spring Chicken. Kitty Nelson, although in receipt of numerous offers, has not yet decided on her future plans.

Fisher and Carroll closed with H. W. Williams' co. on March 19, at Hyde and Behman's Theatre, Brooklyn, after a successful engagement of two years. They have signed with Clifford and Huth's A High Born Lady co. to do their specialty and play principal comedy parts.

Howard Powers and Dolly Theobald are at the Alhambra, Milwaukee, this week, and will

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MR. & MRS.

Arthur C. Sidman

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be at the Haymarket, Chicago, next week. They are meeting with success in their new act, The Singer and the Soubrette.

Bessie Bonehill was at the Chicago Opera House last week, and made a hit singing a new patriotic song entitled "We Are Ready."

Kitty D. Miley will leave the Waite Opera co. in Watertown, N. Y., March 26, and will join her husband, Robert K. Scanlon, in New York to play dates in vandeville.

Derenda and Breen, the club jugglers, have finished a tour of the Moore circuit and play a return date over the Keith circuit in May.

Milton and Dolly Nobles are playing Why Walker Reformed, at Poli's, New Haven, this week. Tony Pastor has secured these artists as his headliners for his week at Hyde and Behman's, Brooklyn, April 11. This being their first appearance in vandeville in their home city, will make Mr. Pastor's week in Brooklyn a notable one. They will appear at the Proctor houses during May.

Adele Purvis Ouri appeared last week at Cook's Opera House, Rochester, N. Y., as an extra attraction with Van Osten's Three Star Dramatic co. She is at the Avenue, Pittsburg, this week.

Claude Gillingwater and Edward J. Heron will shortly make their appearance in vandeville, presenting a new one-act comedy, called The Wrong Feat, written for them by Sydney Wilmer and Walter Vincent.

Bert Coote and Julie Kingsley have been making a hit in the West. They will return to New York on April 11, opening at the Pleasure Palace.

Blanche Hazelton, of Irving and Hazelton, is making a hit in a unique Chinese costume, singing "Little Peweet," a Chinese love song, written for her by W. H. Petrie. Owing to the success of their new sketch, A Manhattan Cocktail, in the West, Irving and Hazelton will remain there until the Summer, when they will come East.

Vida Keane (Mlle. Vida) and E. Kirby Keener joined the Countess Von Hatzfeldt co., organized at Cincinnati, Ohio, March 11, to introduce their specialties and play parts. They will play parks and Summer resorts the coming season in their singing dancing specialties, and Mlle. Vida will do her slack wire act.

Shea's new Garden Theatre, in Buffalo, was opened last night. A high-class bill was presented, headed by Bessie Bonehill and John Kernell.

Alice Atherton is again ill, and was unable to open at Keith's Union Square yesterday.

The Auditorium, on the corner of Jones and Eddy Streets, San Francisco, has been leased by a syndicate. It will be thoroughly remodeled and renamed The Alhambra. Vandeville will be the attraction.

It appears that the baby of Chirgwin, "the white-eyed Kaffir," died on the Saturday before he opened at Koster and Bial's, but his friends thought it best not to send word until the day after his debut.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Haymarket: Dainty, artistic Vesta Tilley, "The London Idyl," wearing the most fetching make-ups and singing the brightest kind of songs, is at the head of the Weber and Fields co. at the Haymarket this week. Associated with this talented little lady there is an exceptionally strong list of vaudevillers who have won distinction heretofore. Lew Dockstader may always be depended upon for a lot of new songs and monologue of the most entertaining kind; Charles T. Aldrich is decidedly the funniest tramp of the season; the Four Cohans have a bright act, and create a great deal of live comedy; the Lamont Family are very expert acrobats. Others who assist are Reno and Richards, Valmore, the musical Johnstons, Arline Wyatt, Keating and Goodwin, Inez Palmer, Cummings and Knight, Prince Hagehara, Andy Adams, and Professor Durno. Business very large at every performance and show one of the best of the season.

Hopkins: Another offering to fit the times is the revival of A Fair Rebel, in which Colonel Hopkins presents his capable stock co. this week. There is a delightful vein of romance and sentiment running through this picturesque war play, and it is also brimful of patriotism and clean cut humor, which sets the gallery boys, as well as others, frantic with joy when the bold, bad villain is finally pushed off the earth. I am not quite sure that he is pushed, but he is dispensed with in true melodramatic fashion, and red fire and happy persons appear in the finale. Two cos. of the local National Guard take part in the piece, and lend effectiveness to the several scenes.

A vivid contrast and effective reflection of popular sentiment is shown by the exhibition of the biograph pictures of the *Maine*. A great supplemental bill of vaudeville includes Law Hawkins, the favorite comedian; Annie Myers in her delightful lyric selections; Alice Raymond and John Kurkamp, the Tanakas, and the Carsello Sisters. This theatre always enjoys uniformly large business.

Olympic: Manager George Castle offers an exceptionally strong and well selected coterie of people of repute. Charles A. Gardner and his co. appear in a charming one-act version of Karl. Mr. Gardner sings with much of his old sweetness, and dances as gracefully as of yore. Paula and Dika, Stine and Evans, Melville and Conway, La Belle Carmen, Andre's Trick Animals, Williams and Adams, Three Ward Brothers, Charles W. Young, Frye and Ellen, Maud McIntyre, Raymond Trio, Charles Wilson, Florence Townsend, and De Vaney and Allen are also here.

Chicago Opera House: Hyde's co. move from the west side, and are now in the final week of a very prosperous three weeks' engagement. Helene Mora makes a great hit with the song, "For Old Glory," which she sings with scenic illustrations of the *Maine* before and after the explosion. McIntyre and Heath are very funny in The Georgia Minstrels. The others are Williams and Walker, Thorne and Carleton, Charles R. Sweet, Canfield and Carleton, La Fayette, the Randalls, Little May Hoey, Evans Brothers, Henry Taylor, Three Constantine Sisters, George Gorman, Rhorer and Vinton, and Johnson and McKay. Business continues big.

Gaiety: Burlesque and vaudeville reign supreme and business is satisfactory. One of Harry Montague's burlettas is on the boards, and employs quite a large co. of gay burlesquers, and several specialties are introduced.

Savoy: Clifford's In Gay Paris co. is the current attraction. Ferguson and Ryan and others offer specialties. Montague's Bashful Venus is the frolicsome burlesque, and serves to introduce many prettily attired girls.

Sam T. Jack's Opera House: The American Burlesquers remain another week, and are playing to splendid business. Harry Bryant, W. B. Watson, and a number of others supply lots of fun, burlesque, and specialty work. It is doubtful if Manager Jack has had anything near a losing week this season. Matinees and nights are always capacity.

Orpheus: The bill for this week includes Belle Black, De Hollis and Valora, Three Carmontella Sisters, Carter and Ross, Zoa Mathews, Brewer and Brown, Helen Clare, and others.

Notes: Frank Witmark gave a piano recital last week, but his manager handed him two weeks' notice after Frank's first attempt to tune the piano. A tour had been arranged for the Frank Witmark Concert co., but it was found at the first stand the "Op'ry" house was full of Nays, consequently the tour is off. I have a letter from George E. Periolot, who is now with Maurice Barrymore and doing well. George is a Chicago boy, and his friends wish him success. I also have a letter from "Ragtime" Ned Wayburn, which was written many moons ago, but did not reach me until last week. There was an enclosure in the shape of an invitation to his wedding. Well, happy days Ned! HARRY EARL.

BOSTON, MASS.—Lillian Burkhart remains one week more at Keith's, where her success has been even greater than ever. So marked has been the hit that she has been engaged to return once more later in the season, thus making three engagements at Keith's in one season. How is that for a record? This week she plays A Passing Fancy, which shows her versatility in a new light, and proved a strong second to The Lady of the Rowan Tree. Others in the bill are Caron and Herbert, Julie Mackey, Musical Dale, the Northern Troupe of Dancers, the Damm Brothers, Willis P. Sweatman, Mlle. Rombello, T. Nealon Downs, John and Bertha Gleason, Giguere and Boyer, Charlotte Ray, Leavitt and Novelle, the Two Luciers, the La Martines, and T. J. Farren, with pictures of the biograph and Professor Gies' stereopticon. E. M. Murray remains for another week to lead the song sheet. Papinta, the myriad dancer, comes for her annual engagement next week.

George C. Francis hit the fancy of the patrons of the Palace this week when he booked The Broadway Belles, who give two burlesques, A Bowery Enchantment and The Two Orphans. In the olio appear Ottilie, Jay Aitch, Mamie Lincoln, Douglass and Husted, Woodville and Hall, Foster and Bryant, John H. W. Byrne, W. H. Govey, Flo Lorriane, Rossie M., Grace Perrin, and others.

In addition to the performance of A Brave Woman at the Grand this week, there is an olio presenting O'Connell and Mack, Mayo and Mayo, Lorraine and Howell, Ahern and Ahern, Mardo, Frank Le Barr, and Joy and Clayton.

Rose Hill's English Folly co is the attraction at the Lyceum this week, presenting in the specialty programme Cain and Mack, the Casino Four, Blanche Newcombe, Hickey and Nelson, Willard and Gebhardt, and Lillian Nelson.

At Austin and Stone's th's week the vandeville bookings are the Samuels Family, Fritz and Fritz, the Six Georgia Belles and Beaux, the Exidus Comedy co., the Sisters De Wolfe, Marie Rostelle, Hamilton and Price, Frank Lawrence, the Sandwich Trio, Frank Cushing, Tom Rossley, Brooks, Johnson and Scott, and the Bioscope.

There is a change of management at the Nickelodeon, and with L. B. Walker in charge, there is a complete change in policy. This week Freda Clayton's Female Minstrels present Freda Clayton, Martin Sisters, Belle Henry, May Archer, Nellie Buckley, Stella Ricci, Rosie West, J. P. Morgan, and Carter and Kingsbury.

Jermain's Black Crook Extravaganza co. at the Howard Athenæum this week, presenting Smith and Champion, Emery and Marlowe, Valesca, Halpin and Ashley, and Kitty Wells. The animated beauty sheet presented by Miss Blythe Tyson, Miss Kitty Clements, and others. In the house olio are James Richmond Glenroy, who is a great favorite; Gallagher and Evans, Mabel Craig, Walter Phenix, Eugene and Libbie Travis Burrows, May Walsh, Aime Alaire, George Kingsbury, and Nellie Franklyn. JAY BENTON.

PHILADELPHIA, PA.—The Bijou presents a programme of excellence, headed by Mr. and Mrs. Edwin Milton Royle in Captain Impudence, supported by Theodore Roberts and Minnie Dupont. Burke and Andrews with their mule; Paulinetti and Piquo, Francesca Redding, the Duchess of Devonshire, aided by Carleton Macy; Smith and Fuller. The Animated Song Sheet, which continues a big hit with the Angela Sisters as soloists; Al. Leech and the Three Rosebuds; Snyder and Buckley, Billy Carter, Collins and Collins, Frank O'Brien, Grant and Norton, Jewett, the Brannigans, Mons. Guilbert, and Mason and Jones, complete the features to usual crowded houses.

The Trocadero Theatre has an attractive programme in Irwin Brothers' big show. In the organization are Watson and Clark, Quigley Brothers, George Sidney, Minerva Lee, Rizley Family, Belle Irving, Carver and Black, and the Harvey Sisters. The burlesque is A Night at the Opera, introducng the entire co. in a pleasing performance to immense patronage. Rose Sydell's co. 28, week.

Lyceum Theatre, with Rice and Barton's co., holds the week, the features being The McDoodle Flats, seven olio acts, Little Africa, and the burlesque Naughty Coney Island. Business good.

Kensington Theatre has a favorite combination this week in Rose Sydell's Burlesque and Olio Combination. S. FERNBERGER.

WASHINGTON, D. C.—Fred Rider's New Night Owls commenced a week's engagement at Kernan's Lyceum 21 to a very large and well pleased audience. An attractive burlesque entitled, Punch, is given in first-class style, in which the diminutive comedian, Bobby Ralston, makes quite a hit. High class specialties are introduced, including the Imperial Tokay Dancers, the World's Trio, May Clark Van Osten, the Sisters Leon, Bicknell, Florence Throff, Charles Falke, and the American Biograph. Vanity Fair Burlesque co. come 28.—The new arrivals at the Bijou 21 are Adeline Roattino, Kathryne Klare, Elvina Francelli, and Thomas Lewis, Senator Frank Bell, John and Nellie McCarthy, La Claire and Hayes, and Three Wright Sisters. Holdovers include Lew Simmons, Clark Gibbs, Billy Madden, Sam Adams, J. H. Rapp, Lew Baker, Bert Hart, the Brilliant Quartette, Ruth Beecher, Clara Adams, and Lilian Robie. JOHN T. WARDE.

PROVIDENCE, R. I.—Al. Reeves' co. was at the Olympic 14-19 and did well. Manning and Prevost have a star act, which consisted of some of the best tumbling ever seen on the stage at this house. Carr and Jordan have a good act and were recalled several times. Cissy Grant made a hit with her songs, and of course Al. Reeves pleased as of old. Others in the olio were Howard and Earl, Perry and Burns, and Thatcher and Milton. Two burlesques were given. Weber and Fields' Vaudeville Club 21-28.—Fred Rider's Moulin Rouge co. had a very good week at the Westminster 14-19. Nellie Walters, Rose Bacon, Charles Harris, and Harry Stewart played principal parts in a burlesque called A Hot Box. This farce ran through the entire performance, and specialties were given by Lucia Cuerbo and Alice Nolan, Harris and Walters, Gordon and Lick, Cooper and Stewart, William Cogan and Rose Bacon, and the Urline Sisters. The settings and costumes were excellent and every one seemed to enjoy the performance.—Broadway Burlesquers 21-26. HOWARD C. RIPLEY.

JERSEY CITY, N. J.—Rice and Barton's co. opened at the Bon-Ton 14-19 to fine business. The performance is satisfactory, but not enough is seen of Rice and Barton. A farce opens the bill, in which Charles Barton and Hattie Mills do some good comedy work. In the olio are Annie and Nellie Hill, who sing and dance fairly; Swan and Bambard, good acrobats; Frankie Haines, in songs; Miles and Raymond, W. H. Barton, and F. H. Eckhoff. Naughty Coney Island closes. Russell Brothers 21-28. Twentieth Century Maids 28 April 2.

Two new scenes, new borders, and a neat set of tormentors were displayed at the Bon-Ton 14. The house has an elegant stock of scenery.

The final hearing in Manager Tom Dinkin's case for overcrowding the Bon-Ton Theatre came up 12. The Court disposed of the charge of the Health Department by warning the manager.—A silk American flag is to be presented to every lady patron at the Bon-Ton Theatre 21-26.—Imogene Comer is to be a special feature with the Russell Brothers' co. 21-26. WALTER C. SMITH.

BUFFALO, N. Y.—Shea's Garden Theatre, to which the workmen are now giving the finishing touches, will be opened 21. Mr. Shea announces that his will be the most beautifully decorated music hall in America. He will produce vaudeville only, and the bill announced for the opening week indicates that it will be vaudeville of the first class. The features of the performance will be Bessie Bonehill, Clarisse Agnew, Truly Shattuck, Kingsley Sisters, Mazuz and Mazette, John Kernell, Ward and Curran, Smith and Campbell, Rice and Elmer, and Walton and Doyle.—The Night Owls were the attraction at the Court Street 14-19. John C. Rice, Sally Cohen, and Bobby Gaylor were extra attractions. Ike Grodz, a Buffalo boy, is being featured. Performance fair and business good. Robie's Knickerbockers follow. RENNOLD WOLF.

CLEVELAND, O.—One of the best shows that has been at the Star this season is Irwin Brothers' Venetian Burlesquers, which opened for the week Monday 14. The bill contains seven acts by first-class artists, and closes with A Trip to Venice, a comic opera burlesque participated in by the whole co., which comprises about thirty people.—One of the best hits in the Venetian Burlesquers programme is the turn of Byron G. Harlan and Ed Marsh, illustrating popular songs with animated pictures.—Miaco's City Club co. comes to the Star week 21.—Hyde's Comedians, with Helen Mora, follows the City Club co.; Charley Stumm, an old Cleveland boy, is in advance of Hyde's Comedians, which play at the Star week 28; Charley is sure of a royal reception from his many friends while here. WM. CRASTON.

ROCHESTER, N. Y.—Wonderland (J. H. Moore, manager): The animated sheet, with Nellie Burt, soloist, was the principal attraction 14-19, and business beyond the stereotyped S. R. O. The bill presented Barnes and Simson, Gil Brown, Gilmour and Magee, Bingham, the Meeker and Mack Comedy Trio, and Hayes and Lytton. Dean and Jose, Lowell and Lowell, Frank La Mondue, Americus Quartette, Welch and Gardner, Madeline Franks, and Nellie Burt and her animated sheet 21-26.—Items: Manager John Boyle, of the Wonderland, will sever his connection with the house on April 1 and will be succeeded by W. B. McCullum. Mr. Boyle has endeared himself to our amusement lovers by his exceedingly courteous manner, and the good wishes of his hosts of friends will follow him where'er he goes.—Mr. Boyle returns to his old love, Forepaugh's Circus, with which he has been connected many years.—Local lodge Elks Own Minstrels will appear at the Lyceum 24 in a benefit for the *Maine* monument fund. Brother Lafe Beidle has full control.

SAN FRANCISCO, CAL.—There are several new attractions at the Orpheum, and altogether the week has included one of the best bills presented for some time. The capacity of the theatre has been taxed to its utmost nightly. Among the new turns are R. J. Jose and his quartette. From a musical standpoint this is one of the best attractions the Orpheum has had for some time. Rudinoff, the mimic, made a decided hit. Webb and Hassan do an attractive acrobatic sketch, and Smith and Cook score a success. Josephine Sabel is the first one to bring to this house the animated song sheet, and it made a hit. Next week the human music sheet will be seventy-five strong. The holdovers are Joe and Nellie Doner, the Whitney Brothers, Smart and Williams, and Lina Pantzer, all of whom contribute to an exceedingly attractive programme.

SAVANNAH, GA.—Tivoli Hall (Wily Williams, manager): The new faces week 7-12 were Lizzie Hill, Harry Thomson, Belle Hartman, and Ethel McRobie. The old favorites, Doris Wilson, Minona, Mlle. Bernice, the Dwyers, and Wily Williams continue to please the usual large attendance.—Alhambra Music Hall (John Keiffer, manager): McLean and Hall made their first appearance week 7-13. The balance of the artists were Mamie Ward, Lottie Florence, Saville and Stewart, Jeannie Earle, Keiffer and Behan, Rose Mendel, and Emma Barnett. Business continues good; performance excellent.—Item: Manager Keiffer is confined to his house with rheumatism.—Lottie Florence, Jeannie Earle, and Rose Mendel closed their engagement at the Alhambra 12.

TORONTO, CAN.—Opera House (Ambrose J. Small, manager): The Bon Ton Burlesquers opened to a crowded house. The specialties are clever, and comprise Clarice Vance, Scanlon and Stevens, the Glockers, Lamb and Fawcett, Kennedy and Nestor, and A. C. Laurence. U. T. C. 21-26.—Bijou (H. H. Lamkin, manager): A good bill is presented 14-19 to crowded houses. MacIntyre and Rice are clever sketch artists, and Alma Howard sings well. Manning and Weston give an orignal turn, Pearl McIntyre is a good dancer. The feature of the bill is Pearl Anderson, who gives an imitation of Anna Held, and presents the animated music sheet. Miss Andrews sang in a very unique manner "I Love My Baby," which was repeatedly encored.

LOS ANGELES, CAL.—Orpheum (Charles Schimpf, manager): One of the most attractive bills ever offered at this house was the cause of larger business week 7-13. Gautier, in his equestrian act, was the feature, and made a real ten strike. Filson and Errol, in their Tip on the Derby sketch, proved among the very best seen here, and were deservedly popular. George W. Day was very entertaining, and Matthews and Harris were amusing as the Tramp and Soubrette. The Carl Damman Troupe proved to be artists par excellence and the hold overs, the Nawns and Brothers Gloss, retained their hold on the public. Coming 14, Lina Pantzer, George H. Wood, and Drawer the Juggler.

ST. PAUL, MINN.—Palm Garden (A. Weinholzer, proprietor; Harry Pink, manager): Large attendance 13-19. The olio includes Sadie Steel, May Hart, Mlle. Laurena, Genaro, Prince Paul, Nelson Hadley, Harry and May Howard.—Olympic (Blair and Co., managers): Entertainers for week 13-19 are Bessie Green, Lillian Hart, Lucy Salmore, Jennie Bender, Adams and Thornhill, Leonis, Green and Clarke, Norris and Haswick. Business fair. Closed 12: Frankie Huit, Campbell and Campbell, Matt and Jessie Schaeffer, Frank Kent, Carrie French.—Tivoli (John Straka, proprietor): Julius, Emma and Hermina Niemeyer are the entertainers week 13-19. Business fair.

NEW HAVEN, CONN.—Poli's (S. Z. Poli, manager): Reward for the week crowded houses 14-19. Maxwell and Simpson's song and views of the *Maine* disaster are the most vivid and interesting. They aroused the most intense enthusiasm and the house shook with applause. The Leonidas troupe of cats and dogs are wonders. The olio included Foreman and West, Mlle. Arnots, Tuohey and Mack, Barton and Ashley, the Ford Brothers, and Jones and Sutton. For the week of 21-26 Mr. Poli will present Kitty Mitchell, Herbert Cawthorn and Susie Forrester, Dean Edsall and Frank J. Keenan, Rice Brothers, and Loney Haskell.

WEST SUPERIOR, WIS.—Northwestern Theatre (Edward Welch, manager): Business fair 6-13. Co. for this week is Mattie Castillion, Will Bruno, Ed and Kittie Welch, Frank Garnet, Dick Mack, Mabel Carr, Dick Yuno, Louis Shidlo.—Star Theatre (Clarence Leonard, manager): Good houses 6-13. Roster for coming week: Jo and Maggie Campbell, Ida Rainer, Chic Kehoe, Peasley Sisters, Tommy White, Nana Cooper, Flo Smith, Frank McSorley, Marion Attwood, Pat Shea, Joseph Baker.

FALL RIVER, MASS.—Rich's Theatre (Mason and Beck managers): The veriscope 10-12 did good business. Jermon's Black Crook Burlesque co. did well 14-16. Specialties by Kittie Wells, Smith and Champion, Mureal, Valesca, and Dave Halpin. Merry Maids 21-23. Miss New York, Jr., 24-26.—Casto Theatre (Al. Haynes, manager): Annie Ward Tiffany was the head week ending 19. Three Brothers Melrose, Miles and Ireland, Koppe, Walsh Sisters, and W. H. Burke were also here.

PORTLAND, ME.—The Gaiety (Frisbie and Reed, managers): This house, under new management, is becoming a popular resort. The bill this week is a strong one, including Alice Sablon, Jack McGuire, Sheridan and Forest, Beatrice Gambles, Alf Byron, Bob Winstanley, and four year old Lavender Richardson, concluding with the farce, My Friend the Indian.—T. J. Markly, formerly manager of the Gaiety, opens a variety theatre at Rockland 21. The Boston Stock co. is billed for opening performance.

NEWPORT NEWS, VA.—Barton's Theatre (J. M. Barton, proprietor; Charles Rentz, manager): Week 14, the stock co. in Only a Mistake, supported by Cunningham Sisters, Joadwine and Dewitt, the Sheerans, J. J. Welch, Bessie Nitram, Martine, Lera Delston, the Arleighs, A. J. Martigue, and Marie Porter, and Crawford and Primrose. Business is on the increase on account of the big improvement in the attractions. Performances have been good the past week; audiences delighted.

MILWAUKEE, WIS.—The bill at the Alhambra for the week beginning 13 includes well known artists and good houses have been the rule. Pete Baker, Annie Myers, and Sam Lucas head the bill, and all made telling hits. Others are Gruet, Beers and Gruet, Sisters Revere, Robinson Brothers, Caswell and Arnold, Powers and Thiebold, and Professor Abt. The list for next week will contain The Silvers, Dick, Dick and Dickie, Myrtle Peck, Alice Gilmore, Joe Welch, Rench and Kennedy, and Laura Brunett.

CINCINNATI, O.—The New York Stars with Steve Brodie have been at the People's 13-19. There are nine acts in the olio, as follows: McBride and Goodrich, Bernard and Hart, Taylor and Karcher, C. W. Williams, Sarah, Lancaster and Collins, Leslie and Curdy, Nelson and Milledge, and Curtis and Gordon. The entertainment concludes with A Night at Steve Brodie's. During the week Belle Gordon, champion woman bag-puncher, met and worsted several challengers. Irwin Brothers' Burlesquers are underlined.

BALTIMORE, MD.—Reilly and Woods' Big Show holds the boards at the Auditorium Music Hall, where it will be followed by Joe Hart, Carrie Demar, and a specially engaged company. Reilly and Woods put up the usual clever, clean cut vaudeville performance. Vanity Fair, which is made up of a number of very clever specialties, is presented for the entertainment of the patrons of Kernan's Monumental Theatre. Next week the Rentz-Santley company.

KANSAS CITY, MO.—The bill at the Orpheum 13-19 was headed by Clivette and Madame Clivette in an extremely clever act. Bert Coote and Julie Kingsley were also fine in a clever sketch. Carter De Haven, a boy comedian, was also well liked, and Williams and Adams, in comedy act, were recalled nightly. Fillis' performing dogs were very clever, and McCarty and Reynolds in an Irish sketch were fair.

ALBANY, N. Y.—Gaiety Theatre (Agnes Barry, manager): The Gay Girls of Gotham are in town for a week and opened to big house 14. The show is not up to the standard. The features of the olio are the singing by St. Johns Sisters and the dancing by young Goldie, who is a chip of the old block. The afterpiece is very tiresome in its present condition. Flynn and Sheridan's Big Sensation 21-28.

DENVER, COL.—The Hungarian Boys' Band, the main feature of the vandeville at the Broadway 6-12, has been well received and deservedly. Other features were Servais, Le Roy, Cortes, De Haven, and Master Wode Cochrane. Week of 12 this same entertainment continues, with the addition of specialties by Papinta and Al. Wilson.

MONTREAL, CAN.—Theatre Royal (Sparrow and Jacobs, managers): March 14-19 Flynn and Sheridan's co. opened to S. R. O. Lina and Vani, Sherman Coates, and the Golden Gate Quartette are the most notable features. The management do not seem to lose anything by bringing on good, clean shows in place of the ones seen earlier in the season.

WORCESTER, MASS.—The New Gilmore (P. F. Shea and Co., managers): Week 14, Edwin Latell proved a very taking card, and the Zarroe came next. Byron and Langdon had a comedy sketch. O. K. Sato, the juggler, and George Anetin, the wire comedian, were canceled early in the week. New views were shown on the biograph.

TROY, N. Y.—Gaiety Theatre (James Hearne, manager): London Gaiety Girls 14-18; fair houses. Specialties by Herbert Brothers, the Keegans, and Belmonts, Alex. G. Wilson, and Meehan's Dog Circus. Greater New York Burlesque co. 21-26.

JACKSON, MICH.—Wonderland (W. W. McEwen, manager): Good business prevails, and for the week 14-19 Tony Ryan, Sanford and Morton, Gorman and West, Hornmann, and William Rowe present a pleasing programme.

HAMILTON, CAN.—Star Theatre (Bessey and Davey, proprietors): Week 14, Lone and White, Gleason and Donley, the Pattens, Barrow Sisters, and Walter J. Talbot, to good business.

PATERSON, N. J.—Bijou (Ben Leavitt, manager): Watson Sisters' Burlesquers 14-19 to good audiences; co. pleased. White Crook co. 21-26.—Item: Joe Murray, the well-known Irish comedian, of this city, has joined hands with Myrene Huburtus, the clever child dancer. They will appear in a skit entitled The Irish Graduate.

LYNN, MASS.—Music Hall (Dodge and Harrison, managers): Bonetti Burlesquers 14-16; fair performance; medium business.

MIDDLETOWN, N. Y.—Cottage Theatre (Charles H. Bellenger, manager): Attractions 14-19 are Dan C. Manning, Ida Manning, Carrie Walker, and Lena Dubois.

BROCKTON, MASS.—Park Theatre (Swift and Irwin, managers): Fred Rider's Moulin Rouge co. did fair business and gave satisfactory performances 10-12.

NEWARK, N. J.—Waldmann's Opera House (Fred Waldmann, manager): Hopkins' Trans-Oceanics 14-19; performance first-class in every particular. The biograph pictures of the *Maine* aroused great enthusiasm. Very good business. Twentieth Century Maids 21-26. Bohemian Burlesquers 28 April 2.

LOUISVILLE, KY.—Irwin Bros. Burlesquers had a successful week at the New Buckingham, opening 13. Prominent in the co. are Sidney and Lee, Thomas Baker, the De Varos, Dick Leggett, and the Quigley Brothers. Sam T. Jack's co. 20.

SCRANTON, PA.—Music Hall (A. A. Fennyvessy, manager): Robie's Bohemian Burlesquers 17-19 to big business; clever co. The Gay Girls from Gotham 21-23. Flynn's London Gaiety Girls 24-26.

SCHENECTADY, N. Y.—Mussig's Theatre (Henry Mussig, manager): This place was opened to the public 14 with the following people: The Russells, Smith and Yorker, Fannie May, Klovella, and M. Tatro. Good performance.

LAWRENCE, MASS.—New Theatre (C. A. Sweeney, manager): Robin Hood, Jr., burlesquers gave fair performances to medium business 10-12. American Burlesquers 17-19.

VAUDEVILLE PERFORMERS' DATES.

Angela Sisters—Keith's, Phila., March 21-26, Grand, Pittsburg, 28-April 2.
Aliens, The—Keith's, N. Y., March 21-26.
Aldrich, Charles T.—Haymarket, Chicago, March 21-26.
Agnew, Clarisse—Shea's, Buffalo, March 21-26.
Arnim and Wagner—Palace, N. Y., March 21-26.
Adolphi Trio—Keith's, N. Y., March 21-26.
Americus Comedy Four—Wonderland, Rochester, March 21-26, Wonderland, Detroit, 28-April 2.
Allen and Delmaine—Pastor's, N. Y., March 21-26.
Adams and Taylor—Pastor's, N. Y., March 21-26.
Adams, Andy—Haymarket, Chicago, March 21-26.
Adelman and Lowe—Hopkins', St. Louis, March 21-26.
Brannigans, The—Keith's, Phila., March 21-26, Keith's, N. Y., 28-April 2.
Barbe, Mlle.—Koster and Bial's, N. Y., March 14-26.
Bartho, Mlle.—Koster and Bial's, N. Y., March 14-26.
Bonehill, Bessie—Shea's, Buffalo, March 21-26.
Bingham, James W.—Wonderland, Toledo, March 21-26.
Burt, Nellie—Wonderland, Rochester, March 14-26.
Burkhart, Lillian—Keith's, Boston, March 14-26, Olympic, Providence, 28-April 2.
Bogert and O'Brien—Orpheum, Kansas City, 21-26, Hopkins', St. Louis, 27-April 2.
Blondells, The—Proctor's, N. Y., March 21-26.
Bennett, Laura—Alhambra, Milwaukee, March 21-26, Hopkins', Chicago, 28-April 2.
Bindley, Florence—Proctor's, N. Y., March 21-26.
Burke and Andrus—Keith's, Phila., March 21-26.
Bennett, Johnstone—Music Hall, Brooklyn, March 21-26.
Bell, Frank—Bijou, Washington, March 21-26.
Carleton, W. T.—Wonderland, Detroit, March 21-26.
Carletta—Koster and Bial's, N. Y., March 14-26.
Cawthorn and Forrester—Cawthorn and Forrester, March 21-26.
Carter, Billy—Keith's, Phila., March 21-26.
Carmen, La Belle—Olympic, Chicago, March 21-26.
Clifford and Huth—Palace, N. Y., March 21-26.
Cohans, Four—Haymarket, Chicago, March 21-26.
Coote and Kingsley—Creighton, Omaha, March 21-26, Olympic, Chicago, 28-April 2.
Charmion, Laveria—Koster and Bial's, N. Y.—indefinite.
Cushman and Holcombe—Grand, Pittsburg, March 21-26.
Coleman, Anthony—Austin and Stone's, Boston, March 7-19.
Canfield and Carleton—Opera House, Chicago, March 21-26.
Chester, Mlle.—Palace, N. Y., March 21-26.
Conway and Leland—Keiths, N. Y., March 21-26.
Clark, Eddy—Pastor's, N. Y., March 21-26.
Collyers, The—Harlem Music Hall, N. Y., March 21-26.
Collins and Collins—Keith's, Phila., March 21-26.
Clayton, Frank—Ninth and Arch, Phila., March 21-26.
Constantine Sisters—Opera House, Chicago, March 21-26.
Cummings and Knight—Haymarket, Chicago, March 21-26.
Caldwell, Anna—Hopkins, St. Louis, March 21-26.
Downs, T. N.—Keith's, Boston, March 21-26.
Dixon, Bowers and Dixon—Harlem Music Hall, N. Y., March 21-26.
De Vany and Allen—Olympic, Chicago, March 21-26.
Dockstader, Lew—Haymarket, Chicago, March 21-26.
Delmore and Lee—Koster and Bial's, N. Y.—indefinite.
De Bessel—Koster and Bial's, N. Y.—indefinite.
Daly and Devere—Palace, N. Y., March 21-26.
De Witt, Vinie—Keith's, N. Y., March 21-26.
Deltorellis, The—Keith's, N. Y., March 21-26.
Dillon, John F.—Keith's, N. Y., March 21-26.
Derenda and Breen—Star, Hamilton, Can., March 21-26, Wonderland, Toledo, 28-April 2.
Dean and José—Wonderland, Rochester, March 21-26.
Dick, Dick and Dickie—Alhambra, Milwaukee, March 21-26.

Diamond Comedy Four—Proctor's, N. Y., March 21-26.
Davenport Brothers—Harlem Music Hall, N. Y., March 21-26.
Dale, Musical—Keith's, Boston, March 21-26.
Damm Brothers—Keith's, Boston, March 21-26
Denser Family—Austin and Stone's, Boston, March 21-26.
Duncan, Charles H.—Hyde and Behman's, Brooklyn, March 21-26.
Delphino Trio—Music Hall, Brooklyn, March 21-26.
Daly Brothers—Music Hall, Brooklyn, March 21-26.
Eldora and Norine—Proctor's, N. Y., March 21-26.
Eldridge, Press—Hyde and Behman's, Brooklyn, March 21-26.
Eckert and Berg—Leland, Albany, March 21-26, Keith's, Boston, 28-April 2.
Edsall and Keenan—Poli's, New Haven, March 21-26
Emmet, J. K.—Palace, N. Y., March 21-26.
Evans, George—Palace, N. Y., March 21-26.
Everetts, The—Harlem Music Hall, N. Y., March 21-26.
Elinore Sisters—Hopkins', St. Louis, March 21-26.
Franks, Madeline—Wonderland, Rochester, March 21-26.
Foy and Clark—Grand, Pittsburg, March 21-26.
Fialkowski—Hyde and Behman's, Brooklyn, March 21-26.
Farren, T. J.—Keith's, Boston, March 21-26.
Fox and Allen—Hyde and Behman's, Brooklyn, March 21-26.
Francelli and Lewis—Bijou, Washington, March 21-26.
Frye and Allen—Olympic, Chicago, March 21-26.
Gardner, Charles A.—Olympic, Chicago, March 21-26.
Gilmore and Magee—Wonderland, Detroit, March 21-26.
Gleesons, The—Keith's, Boston, March 21-26.
Guille, Albert—Koster and Bial's, N. Y., March 7-26.
Goetz, Joseph—Palace, N. Y., March 21-26
Gilbert, Professor—Keith's, N. Y., March 21-26
Gilmore, Alice—Alhambra, Milwaukee, March 21-26.
Gassman, Josephine—Proctor's, N. Y., March 21-26.
Golden—George Fuller—Pastor's, N. Y., March 21-26.
Goldin—Pastor's, N. Y., March 21-26.
Gornalla and Shirk—Harlem Music Hall, N. Y., March 21-26.
Guilbert, M.—Keith's, Phila., March 21-26
Genaro and Bailey—Auditorium, Phila., March 21-26.
Grahams, The—Ninth and Arch, Phila., March 21-26.
Guigers and Boyer—Keith's, Boston, March 21-26.
Granat, Louis E.—Grand, Pittsburg, March 21-26
Gruet, Beers and Gruet—Wonderland, Toledo, March 21-26.
Gallagher and Barrett—Opera House, Chicago, March 21-26.
Hoey, May—Opera House, Chicago, March 21-26.
Hayes and Lytton—Hyde and Behman's, Brooklyn, March 21-26.
Hart, Joseph—Leland, Albany, March 21-26.
Hefron, Tom—Grand, Grand Rapids, March 21-26, Olympic, Chicago, 28-April 2.
Haskell, Loney—Poli's, New Haven, March 21-26.
Haines and Pettingill—Pastor's, N. Y., March 21-26.
Hayden, Ola—Harlem Music Hall, N. Y., March 21-26.
Harty, J. R.—Grand, Pittsburg, March 21-26.
Hart and De Mar—Auditorium, Baltimore, March 21-26.
Harrigan—Wonderland, Detroit, March 21-26.
Hanly, Hodge and Hanly—Wonderland, Detroit, March 21-26.
Hagebara, Prince—Haymarket, Chicago, March 21-26.
Jordan and Wright—Zoo, Boston, March 21-26.
Jerome and Alexis—Keith's, N. Y., March 14-19.
Jewett—Keith's, Phila., March 21-26.
Jones, Grant and Jones—Keith's, N. Y., March 21-26.
Jose Quintette—Orpheum, Los Angeles, March 21-April 2.
Jerome and Bell—Bijou, Toronto, March 21-26.
Johnson and McKay—Opera House, Chicago, March 21-26.
Johnson and Dean—Music Hall, Brooklyn, March 21-26.
Kurachins, The—Koster and Bial's, N. Y.—indefinite.
Kim Ners, The—Keith's, N. Y., March 21-26.
Keating and Goodwin—Haymarket, Chicago, March 21-26
Kingsley Sisters—Shea's, Buffalo, March 21-26.
Kernell, John—Shea's, Buffalo, March 21-26.
Kilpatrick and Barber—Palace, N. Y., March 21-25.
Korms, The—Pastor's, N. Y., March 21-26.
Karmo Trio—Auditorium, Phila., March 21-26.
Kessler, Henry—Auditorium, Phila., March 21-26.
Klare, Kathryne—Bijou, Washington, March 21-26.
Lewis and Elliott—Keith's, N. Y., March 21-26.
Lowell and Lowell—Wonderland, Rochester, March 21-26.
La Mondue, Frank—Wonderland, Rochester, March 21-26.
Linder, Joe—Proctor's, N. Y., March 21-26.
Lewis, Leona—Pastor's, N. Y., March 21-26.
La Oelles, The—Pastor's, N. Y., March 21-26.
Lewis and Ernst—Harlem Music Hall, N. Y., March 21-26.
Langslow—Koster and Bial's, N. Y., March 21-26.
Leavitt and Novello—Keith's, Boston, March 21-26.
Laciers, The Two—Keith's, Boston, March 21-26.
La Martines, The—Keith's, Boston, March 21-26.
Luciers, The Four—Hyde and Behman's, Brooklyn, March 21-26.
Lavender and Thompson—Music Hall, Brooklyn, March 21-26.
Le Claire and Hayes—Bijou, Washington, March 21-26.
La Clede and Raymond—Wonderland, Toledo, March 21-26.
Leech, Al., and Three Rosebuds—Keith's, Phila., March 21-26.
Lamont Family—Haymarket, Chicago, March 21-26.
Letta and Minni—Proctor's, N. Y., March 14-26.
Latell, Edwin—Keith's, N. Y., March 21-26.
La Fayette—Opera House, March 21-26.
Mitchell, Kittie—Poli's, New Haven, March 21-26.
Mohr, R. H.—Palace, N. Y., March 21-26.
Moore, Florence—Keith's, N. Y., March 21-26.
Moure, Blanca—Keith's, N. Y., March 21-26.
McMahon and King—Proctor's, N. Y., March 21-26.
Morello Brothers—Proctor's, N. Y., March 21-26.
Manning and Western—Pastor's, N. Y., March 21-26.
Murray and Alden—Pastor's, N. Y., March 21-26.
Mapes, Professor—Keith's, Phila., March 21-26.
Mason and Jones—Keith's, Phila., March 21-26.
Morton and Revelle—Auditorium, Phila., March 21-26.
Mills, Kitty—Ninth and Arch, Phila., March 21-26.
McIntyre and Rice—Wonderland, Toledo, March 21-26.
McIntyre, Pearl—Wonderland, Toledo, March 21-26.
McCarthy, John and Nellie—Bijou, Washington, March 21-26.
Merritt and Merritt—Austin and Stone's, Boston, March 21-April 2.
Maxwell and Simpson—Hyde and Behman's, Brooklyn, March 21-26.
Moung Toon Trio—Koster and Bial's, N. Y., March 7—indefinite.
Mazuz and Mazette—Shea's, Buffalo, March 21-26.
McIntyre and Heath—Opera House, Chicago, March 21-26.
Mackey, Julie—Keith's, Boston, March 21-26.
Myers, Annie—Hopkins', Chicago, 21, Hopkins', St. Louis, 27-April 2.
McIntyre, Maud—Olympic, Chicago, March 21-26.
Musical Johnsons—Haymarket, Chicago, March 21-26.
Nooyah—Koster and Bial's, N. Y., March 21-26.
Norman, Mary—Weber and Field's, N. Y., March 28-April 9.
Onri, Adele Purvis—Avenue, Pittsburg, March 21-26.
Octavio, Don—Keith's, N. Y., March 21-26.
O'Brien, Frank—Keith's, Phila., March 21-26.
Orbasany, Irma—Koster and Bial's, N. Y., March 7-26.
Peck, Myrtle—Alhambra, Milwaukee, March 21-26.
Plympton, Eben—Proctor's, N. Y., March 21-26.
Post and Clinton—Pastor's, N. Y., March 21-26.
Paulinette and Pigno—Keith's, Phila., March 21-26.
Pryme, Ethel—Keith's, Phila., March 21-26.
Powell and Kennedy—Hyde and Behman's, Brooklyn, March 21-26.
Paulo and Dika—Olympic, Chicago, March 21-26.
Powers and Theobald—Alhambra, Milwaukee, 20-26
Polos, Three—Palace, N. Y., March 21-26.
Patrice—Leland, Albany, March 21-26.
Patterson Brothers—Olympic, Providence, March 28-April 2.
Parker, Professor—Pastor's, N. Y., March 21-26.
Picchiani Sisters—Koster and Bial's, N. Y.—indefinite.
Palmer, Inez—Haymarket, Chicago, March 21-26.
Rice Brothers—Poli's, New Haven, March 21-26.
Rice and Elmer—Shea's, Buffalo, March 21-26.
Rice and Cohen—Keith's, N. Y., March 21-26.
Rench and Kennedy—Alhambra, Milwaukee, March 21-26.
Raymond, Maud—Pastor's, N. Y., March 21-26.
Redding, Francesca—Keith's, Phila., March 21-26.
Ransone, John W.—Auditorium, Phila., March 21-26.
Rawson and Baisley—Ninth and Arch, Phila., March 21-26.
Royle, Mr. and Mrs. Edwin Milton—Keith's, Phila., March 21-26.
Ray, Charlotte—Keith's, Boston, March 21-26.
Rostelle, Marie—Austin and Stone's, Boston, March 21-26.
Reynolds, Gertie—Music Hall, Brooklyn, March 21-26.
Rhorer and Vinton—Opera House, Chicago, March 21-26.
Roattina, Adelina—Bijou, Washington, March 21-26.
Randalls, The—Opera House, Chicago, March 21-26
Raymond Musical Trio—Olympic, Chicago, March 21-26
Rombello, Mlle.—Keith's, Boston, March 21-26.
Rogers Brothers—Koster and Bial's, N. Y., Feb 28—indefinite.
Ritchie—Koster and Bial's, N. Y., March 7—indefinite.
Rudinoff—Orpheum, Los Angeles, Cal., March 27-April 9.
Reno and Richards—Haymarket, Chicago, March 21-26.
Royle, E. M., and Selina Fetter—Keith's, Phila., March 21-26
Riley and Hughes—Keith's, N. Y., March 21-26.
Reagan, James—Keith's, N. Y., March 21-26
Shattuck, Truly—Shea's, Buffalo, March 21-28
Saville-Sloane Players—Palace, N. Y., March 21-26.
Silvers, The—Alhambra, Milwaukee, March 21-26.
Solaret—Proctor's, N. Y., March 21-26.
Stinson and Merton—Proctor's, N. Y., March 21-26.
Stewart, Cal—Proctor's, N. Y., March 21-26
Stanley and Jackson—Harlem Music Hall, N. Y., March 21-26.
Sidmans, The—Auditorium, Phila., March 21-26.
Sweatman, Willis P.—Keith's, Boston, March 21-26
Stubenrauch, Carlotta—Keith's, Phila., March 21-26.
Stainton, Larry—Austin and Stone's, Boston, March 21-26.
Sweet, Charles R.—Opera House, Chicago, March 21-26.
Sabel, Josephine—Orpheum, San Francisco, 28-March 26, Orpheum, Los Angeles, 28-April 16.
Smith and Campbell—Shea's, Buffalo, March
Shea, Frank J.—Wonderland, Buffalo, March 21-26.
Stine and Evans—Olympic, Chicago, March 21-26.
Shaw, Alice—Olympic, Chicago, March 21-26.
Snyder and Buckley—Keith's, Phila., March 21-26.
Smith and Fuller—Keith's, Phila., March 21-26.
Townsend, Florence—Olympic, Chicago, March 21-26.
Thorn and Carleton—Opera House, Chicago, March 21-26.
Thomas and Barry—Proctor's, N. Y., March 21-26. Keith's, Phila., 28-April 2.
Tilley, Vesta—Haymarket, Chicago, March 21-26.
Valmore—Haymarket, Chicago, March 21-26.
Walton and Doyle—Shea's, Buffalo, March 21-26.
Western, Lillie—Palace, N. Y., March 21-26.
Witmark, Julius P.—Keith's, N. Y., March 21-26.
Welch, Joe—Alhambra, Milwaukee, March 21-26.
Williams, Gus—Proctor's, N. Y., March 21-26.
Walker Sisters—Harlem Music Hall, N. Y., March 21-26.
Welch and Gardner—Wonderland, Rochester, March 21-26.
Wright Sisters—Bijou, Washington, March 21-26.
Williams and Adams—Olympic, Chicago, March 21-26.
Ward Brothers—Olympic, Chicago, March 21-26.
Wilson, Charles—Olympic, Chicago, March 21-26.
Wyatt, Arline—Haymarket, Chicago, March 21-26.
Wilson and McIntyre—New Gilmore, Springfield, Mass., March 21-26.
Williams and Walker—Opera House, Chicago, March 21-26.
Wayne, Charles—Hopkins', St. Louis, March 21-26.
Ward and Curran—Shea's, Buffalo, March 21-26.
Watson, Hutchings and Edwards—Orpheum, San Francisco, March 28-April 16.
Webb and Hassan—Orpheum, San Francisco, March 28-April 2.
Wolfe, Kitty—Wonderland, Rochester, March 21-26, Wonderland, Detroit, 28-April 2.
Wilton, Belle—Wonderland, Wilmington, Del., March 21-26.
Wilson, Tony—Grand, St. Louis, March 20-26, Alhambra, Milwaukee, 27-April 2.
Welch and Gardner—Wonderland, Rochester, March 21-26.
Yousouf—Koster and Bial's, N. Y.—indefinite.
Young, Charles W.—Olympic, Chicago, March 21-26.

A SCENIC PRODUCTION.

Mathews and Bulger are to have a large scenic production and a company of thirty-five people in one of the strongest farce-comedy productions on the road next season. It will be presented under the management of Dunne and Ryley. James E. Decker has signed to go in advance.

Born.

JACKSON.—A daughter (Gladys Viola) to Mr. and Mrs. Joseph Jackson (Nellie Victoria Parker), on March 8.

Married.

MARKS—ROMAINE.—At New York City Aug. 28, Charles Marks and Julia Romaine.

SAPHAR—ANDERSON.—W. D. Saphar and Mrs. E. Louise Anderson, at Kansas City, Mo., on March 15.

SMITH—DE JOHNS.—At the Church of the Transfiguration, New York, on August 22, 1897, Frank W. Smith and Marion De Johns.

WAITE—CLEVELAND.—Winnepeg, Manitoba, March 15, G. C. Waite and Camille Cleveland.

Died.

BARR.—Oliver H. Barr, at New Haven, Conn., on March 16, aged 54 years.

BOLTER.—At Newark, N. J., on March 9, Harry Bolter.

BRUNTON.—Robert F. Brunton ("Lord Brunton"), at Chicago, Ill., on March 17, aged 50 years.

ILG.—At Sandusky, Ohio, on March 13, Otto Ilg, aged 37 years.

KENNEDY.—Lillian Kennedy (Mrs. Charles Bassenforder), at Utica, N. Y., on March 15, of cerebral apoplexy, aged 35 years.

LEE.—Franklyn Warner Lee, at Rush City, Ind., on March 20.

MADIGAN.—John L. Madigan, at Cleveland, Ohio March 10, aged 83 years.

MONK.—Ada Monk (Hewitt) in New York city, of pneumonia.

McLELLAN.—Mrs. George McLellan, mother of George B. and C. M. S. McLellan, at New York city, on March 15, of heart failure.

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TENNESSEE'S - PARDNER
33D WEEK. Holyoke, Mass., Mar. 28-29; Palmer, " " 30; Springfield, Mass, Mar. 31; Pittsfield, " April 1; Gloversville, N.Y., " 2
ARTHUR C. AISTON, Prop. and Manager.

To Whom it May Concern:
Mr. Jacob Litt having kindly released us from our contract with him,—we signed a five years contract with Dunne and Ryley, and will, in consequence, appear under their sole management, and will fill all contracts made by them—*Only*, we will not appear in or have any connection with the play, *At Gay Coney Island*, in which we appeared last season. Dunne and Ryley have secured us a fine Farce Comedy for the coming season, and will present us in same with every equipment and adjunct that will more than duplicate our *success* of the past.
Faithfully,
MATHEWS and BULGER.
New York, March 19, 1898.
Offices of DUNNE & RYLEY, 114 West 34th St.

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THURSDAY, MARCH 24, 1898, at 1:30 P.M.
Opening address by the Rev. MADISON C. PETERS, pastor of the Bloomingdale Reformed Church.
The following artists, who have kindly volunteered their valuable services, will positively appear.
Mme. MODJESKA and Mr. JOSEPH HAWORTH, in scenes from "Measure for Measure."
Mr. W. H. CRANE and his own company in a one-act Comedietta by A. E. Lancaster, entitled "His Last Appearance."
GEORGE FULLER GOLDEN, by courtesy of Mr. Tony Pastor.
JOSEPH MURPHY, the famous Irish comedian, in one of his old-time black-face specialties.
Mr. ANTONIO PASTOR and his company.
Miss ANITA CLUSS, in harp solos.
Miss FIELDING ROSELLE, the popular mezzo-contralto.
Mr. and Mrs. RUSS WHYTAL, in their pretty one-act play, "Agatha Dene."
Miss ANNIE WARD TIFFANY, the favorite character actress, as Lady Blarney, in the comedy of that name by Alfred Kennedy.
Mr. HEINRICH MEYN, the famous baritone, in operatic selections.
Mr. EBEN PLYMPTON in his renowned recitation, "In Bohemia."
Mr. D. H. HARKINS in a favorite recitation.
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MRS. FISKE

Presenting Lorimer Stoddard's Dramatization of Thomas Hardy's Novel
(Copyrighted by Harper & Brothers)

Tess of the D'Urbervilles

THE CHICAGO PRESS:

NEWS, Mar. 8.

Last night at the Grand Opera House, in "Tess of the D'Urbervilles," Minnie Maddern Fiske, with her delicate apportionment of physical strength illumined by an exalted spiritual grace and intellectual supremacy, unlocked the cautiously guarded public heart, crept noiselessly into its warm affections and inspired its everlasting awe of her.

With a strident force of spirituality Mrs. Fiske has received Hardy's creation in her sensitive palms and absorbed the ethical conditions of his heroine, has accepted his great creation and her appalling environment. But she has impinged upon Tess so much grace of mental inscription and expression that, while the problem induced by Hardy stands out valiantly, it is not illustrated through his invention, but Mrs. Fiske's brilliant interpretation and explicit art. There has been much learned argument upon Mrs. Fiske's close adoption of the natural methods of Duse, but since Mrs. Fiske elected her genius to the high office of emotional acting her method has changed very little. She has studied out her own beautiful salvation in art and has eliminated the commonplace, the erotic and sensational standards from her curriculum.

The first act is placidly melancholy and full of hesitation, the second slight with timid hope and grateful passion, with a climax testing the deepest resources of power at the artist's command. The fourth act gives Mrs. Fiske the immense opportunity for abandon and nervous variation. The stolid, contemptuous moral servitude lies upon her like a bedraggled pall until another still more cruel surprise lifts her into poetic crucifixion. When her deserted husband appears she wheels about like a dislocated arrow and wilts vaporously before his pleading eyes. It is one of the beautiful moments in Mrs. Fiske's impersonation and is followed by a stubborn, corpselike attitude in a chair from which she peals "Harken!" in hell voice, twitching with pain, and completes the effect by slow, frosty explanations coming like apostaxis of the soul as destructive and icy as hail in summer. Then comes the murder, a veritable triumph of emotional pantomime, indescribable but teeming with splendors of realism and ghastly trifles of business, signals that a grossly tortured mind is giving way, and then a sentimental cajolery most human and sympathetic. After this scene an ovation such as Chicago has not known in years shook the surprised walls of Hamlin's theatre and small, quiet Mrs. Fiske bowed smilelessly before a shouting, cheering, applauding crowd of enthusiasts.

POST, Mar. 8.

It falls to the lot of very few players to evoke a tribute so hearty, sincere and spontaneous as that given Mrs. Fiske at the conclusion of the best scene in Tess of the D'Urbervilles last night. The Grand Opera House was crowded by an audience of typical first-nighters, than which there is nothing colder this side the northern gold fields, yet that gathering was stirred to cheers by the tremendous power of the actress. Such a scene has seldom, if ever, been witnessed in a Chicago playhouse. After the fall of the curtain the audience waited two or three seconds, apparently to recover its breath, then shouted enthusiastically. It was a triumph that absolute genius alone could gain, a response to a masterly stroke of histrionism. Tess re-created is what we have in the stage heroine—a new, a better, a nobler woman than the heroine the novelist modeled. Instead of a magnificent animal controlled by the grosser passions, we find a Tess of intellectual as well as physical charm. Step by step Mrs. Fiske has fought her way to the position she deserves and last night she knew that as far as Chicago was concerned, at least, there is none other before her in its estimation. In the two years she has been absent Mrs. Fiske has added to her splendid talent as a portrayer of great characters, proving that genius grows, for "cake that flourish for a thousand years do not spring up into beauty like a reed." Each phase of the tempest-tossed girl's feelings was depicted with a fidelity that disarms and defies criticism. She ran the gamut of emotions with the nicety of touch Paderewski displays in a Chopin nocturne. Never a false note, never was there even a tendency to stray from the key. As near perfection as any actor can reach Mrs. Fiske was last night. There lives no actress who can sound the depths of tragedy and be flawless in comedy as can Mrs. Fiske.

TIMES-HERALD, Mar. 8.

It is in such inspirational moments as these that Mrs. Fiske reads the title clear to her high estate as a dramatic artist. Her triumph must be put in the first place above that either of novelist or dramatist. Without the illusion her art creates, with its superb but nervous calm, keen perception, frenzied silence and wholly unconventional note of speech and manner, it is impossible to conceive of Tess as a stage possibility. In thus lifting the character above its original status of a rustic Camille, Mrs. Fiske has created one of the most intense and vivid studies that the stage has known for a long time. In idealizing Tess and giving to that personage poetic meaning and tragic intensity she affirms the view, frequently expressed, in regard to her extraordinary talents. It is seldom that a moment of silence is so eloquent and impressive as she can make it. The agony of her confession to Angel Clare was indicated in the simplest manner. Her dazed condition when Clare returns and during the moments following the murder is but one example of a remarkable but always subdued play of expression. The most tragic moments never improve her into stilted declamation. Now and then there is a half-hysterical outcry, but this only accents the dazed, bewildered, haunting agony expressed on her face and by her lips. It is not the actress we see, but the woman, and none other has so fully conquered the art of eloquent expression which is the corner stone of legitimate realism.

JOURNAL, Mar. 8.

It seems like employing the old trick phrases to say that the execution is along utterly natural lines, that certain manifestations of human woe, which every man and every woman thinks his or her secret, have been searched out by Mrs. Fiske, and that the delineation of those manifestations has been mastered by her. It seems an even cheaper thing that in one's hopeless and well-meant effort at analysis one should flounder amid a sea of pompous phrases. I presume there are many who will take fine mouthfuls of language in describing her. They will call her effort psychological, and they will talk of its intellectual values. Let us banish the big words to-day and be satisfied with two very small but very great ones—Life, Truth. That is the beginning and the ending of it all. The world has been searching a long time for truth, and having found truth the world has searched again for the true way to speak it, and still again for the way a thing shall be truly done. This way, in so far as it applies to the art of acting—that art which has suffered so grievously because its followers found not or scorned the true way of doing—Mrs. Fiske has found. She has taken a simple story and the ancient theme and knit them so close to truth that the result frightens us. It seems a new word has been spoken, but it is the old, old word spoken straightly.

DISPATCH, Mar. 8

The genius of Mrs. Fiske rose superior to all bigotry at the Grand last night and bore a large and intelligent audience far away from commonplace criticism and narrow-mindedness. She played Tess of the D'Urbervilles and left the novelist who created the story behind her among the gross creatures of his inspiration while she soared in the rarer atmosphere of intellectual supremacy.

It was an evening for all. The appeal she made was neither for the cold and fine nor for the emotional and stupid, but for the whole brotherhood. To the simple she spoke plainly; to the profound she spoke intelligibly. Patrons of art with their high ideals were electrified; followers of melo-drama with their rigid rules were transported. It was acting extraordinary, and left an indelible imprint upon the memories of men of the world, women of fashion and the great body politic which reasons with its eyes. From scene to scene, as from line to line, there is in her work that perfect realism that cannot be misunderstood. She resorts to neither trick nor artifice, but lives the character as no other actors in the world can do, save Bernhardt, Duse and Mansfield. Every episode stands out in its own perfection; she is great in one and great in all.

INTER-OCEAN, Mar. 8.

The Tess of Mrs. Fiske is to be viewed in the light of a creation; enchanting, convincing, a triumph of mind over matter. Hers is the intellectual more than the physical embodiment of the heroine; the element of the eerie is more potential and the soulfulness is more significant than the enchanting heroine of Hardy. Strong, gentle action lifts her superior to the situation of her humble environment, and emphasizes every contrast with rare artistic presence. Mrs. Fiske achieved a great and distinctive triumph, and won her audience by the sheer force of artistic merit. She moved her audience strongly and carried the interest to the last. Many, many times she bowed her response to curtain calls.

RECORD, Mar. 8.

Mrs. Fiske's Tess is a wonderful creation—intense, potential, pulsating with a strange, tremulous life. It is an achievement of no small dimensions to produce one character that will move an audience as last evening's audience at the Grand Opera House was moved. At the close of the third act, where the tragedy of the tale reaches its culmination in Tess' murder of Alec, the excitement was remarkable. An actress who quite alone and with scarcely a score of words can by nervous and mental concentration so affect those who behold her must be granted powers of the first order.

SATURDAY EVENING HERALD, Mar. 12.

Mrs. Fiske's remarkable impersonation, so true, so distinct, so powerful, is based upon the simplest lines and carried out so unerringly, so deftly, and with such complete surrender of the player to the character, that it is hard to applaud and difficult to bestow praise while in the play-house.

CHRONICLE, Mar. 8.

Mrs. Fiske played Tess with the very subtlest sense of the character's dramatic value. As the curtain fell the audience simply rose at the actress, and such applause and actual cheering has seldom been heard in a Chicago theatre.

CHRONICLE, Mar. 13.

Mrs. Fiske has never done anything greater than the confession scene—probably the finest expression of the deepest emotion the play affords—and the force of the scene after D'Urberville's execution—I cannot call it murder—is simply titanic.

SUNDAY TRIBUNE, Mar. 13.

The perfect art displayed by Mrs. Fiske in Tess of the D'Urbervilles places the performance far above anything seen in Chicago this winter.

Mrs. Fiske and her Company will begin the second annual engagement at the Fifth Avenue Theatre, New York, on Monday Evening, March 28, in TESS OF THE D'URBERVILLES. During this engagement, in conformity with contracts, Mrs. Fiske will also produce new plays by Marguerite Merington and Mrs. Oscar Beringer.

CHARLES E. POWER, Manager.

THE STAGE IN ITALY.

Death of Cavallotti—Duse's Great Success—Adam and Eve in Operetta.

(Special Correspondence of The Mirror.)

ROME, March 10.

The greatest Italian dramatist of his day is dead. Cavallotti was killed last Sunday in his thirty-third duel. Besides being dramatist, Cavallotti was poet, philosopher, journalist, and politician (ultra radical in opinion), and a life-long hater of Austria and Austrians, against whom he began to write as early as twelve years of age, and at seventeen he ran away from home with a dollar in his pocket to fight against the Austrians. Of a very impetuous character, he was always quarrelling with some one, as his thirty-three duels well show. He was also more than once in prison on account of his extreme political opinions. In private life, however, he was one of the kindest men on earth, and was worshiped by those who knew him intimately.

It was not till 1871 that he wrote his first drama in verse, Vagabonda, which was given with so much success in Milan that he resolved to continue writing for the stage. In 1872 he wrote Guido, then followed Agnes, and then his masterpiece, Alcibiades. Menecles' Wife, Yeptha's Daughter, Solomon's Song, Sic Vobis non Vobis, Poor Piero, Agatodemon, Lea, and Rosee are his other works; but the greatest of all is Alcibiades. The last verses he ever wrote were in a young girl's album, and they are so sad in tone that they seem a presentiment of his approaching death. I have already told how kind hearted he was. Here is one instance of his generous spirit. In 1884, hearing that Naples lacked doctors and strong arms to assist the cholera patients who were dying by hundreds, Cavallotti organized a band of volunteers among his friends and went to the desolate city in its most terrible days, and there stayed nursing the sick, carrying them to the hospital, and removing the dead to the cemeteries. He was always among the first when any patriotic, philanthropic or generous work had to be done. And now he is dead, and what a fearful death! His adversary's sword was plunged into his mouth, cutting the tongue in two, and severing the jugular vein. He never spoke again, and was dead in less than five minutes. When two men fight with knives in the street they are sent to prison. Why should the sword be exempt from like punishment?

Tina di Lorenzo had an unpleasant experience lately when at Buda Pesth. A man well known in society in that city asserted that Tina had begun her career in the Sultan's harem. That night Tina declined to act, and her father with several Italians challenged the man, who accepted one of the challenges, and fought with an actor of Tina's company. The Italian, I am glad to say, escaped unhurt. The man was also immediately excluded from his club, which is the most elegant in Buda Pesth. In consequence of this the fellow sent a challenge to one of the members of the club, who refused to fight with one who had tried to cast a slur on a woman's honor. When next Tina di Lorenzo appeared the theatre was crowded, and the boxes were filled with all the aristocracy of Buda Pesth in full evening dress in honor of the occasion, and when the actress entered the whole house arose to cheer her, and flowers were showered upon her from all parts. She was also presented with a laurel wreath in silver within an elegant case, and likewise with a wreath of myrtle and orange blossoms. The actress wept with emotion at this demonstration, and could not utter a word. All she could do was to take up the Hungarian banner and kiss it over and over again.

Duse has had another triumph in Paris. I suppose she is the first foreign actress who has ever appeared at the Comédie-Française. She played the last act of Adrienne Lecouvreur, and surprised even her friends. The French consider her, in this, superior to any actress who has ever played the part in Paris. At the end the public arose in a delirium of excitement, and called her five times before the curtain. Faure told her that he hoped she would give another series of performances in Paris; 46 000 francs were taken at the doors. Boxes were sold for 3,000 francs each, and a stall cost 100 francs. You may say that this is no business of mine, nor would it be if Duse were not *en près ence*, but Duse is a little bit my property—being Italian—therefore pardon for crossing the Alps this once.

Even in Florence, where Duse appeared before this last visit to Paris, she attracted receipts, surpassing 11,000 francs—a wonderful sum for an Italian "prose" theatre. Duse now attracts more than Sarah Bernhardt in Italy, and her receipts are larger even when playing in small theartes. Salvini, Carducci, Matilda Serao, and Gabriele d'Annunzio were at all her performances during her last visit to Florence. If ever you see her again, you will say she has improved. She now plays only a certain number of parts wherever she goes and they are always the same. No doubt, Adrienne Lecouvreur will now be included in the list. D'Annunzio's plays will scarcely be accepted by an American public, though he most modestly says that a hundred years hence all the plays that are now being performed will be forgotten, and his plays alone will still live. Meanwhile, his Spring Morning Dream fails wherever it is given, even by Duse. In a hundred years it may please our great great great grandchildren, but at present this reminds me that a grand-daughter of the great Gordigiani is making an extraordinary success as a singer in Russia. Her method is based on the method of her celebrated grandsire, which is quite a novelty for the present generation. But she is equally at home with modern composers. She is compared to Leonardo da Vinci, on account of the lights and shades in her phrasing. Her voice also is now strong, now tender, and no effort is apparent when she progresses from *pianissimo* to *fortissimo*, or *vice versa*. Sometimes her voice sounds like a distant echo, and then it bursts upon you like a shower of sounds. Julia Gordigiani should have a glorious future before her.

In novelties I have only an operetta to mention. It is called Eve, and is a parody of the Garden of Eden. The characters are Eve, Adam, Saturn, and Satan. The animals are represented by pretty chorus girls and by men. The stars are represented by girls clad in Eden-like simplicity of costume. The lady who sang Eve is, however, so very beautiful that her singing is almost forgotten. The eyes have too much to do to pay attention to the ears. She has acquired the name of "Venus of Medici." The libretto is by Rindi, and the music by Mascetto.

Another opera, lately given in Bari, is Cymbeline. We heard it in Rome some years ago, but now that it has been almost entirely rewritten it sounds quite new. The author was recalled thirty-two times, and five pieces were encored.

Verdi has written three new sacred pieces—a Stabat, for two choruses and orchestra; a Te Deum, for chorus and orchestra, and a Prayer, for two sopranl, a mezzo-soprano and a contralto without accompaniment. The words of the Prayer are taken from the last Canto of Dante's "Divine Comedy." All three are to be given on Good Friday at the Grand Opera, of Paris, and perhaps Verdi will go to Paris for the occasion, to superintend the rehearsals and to conduct the orchestra.

The Belgian violinist, Thomson, has been delighting and astounding the select public of the Santa Cecilia Academy concerts by his playing of Tartini's "Devil's Trill," now so rarely heard that it is as good as a novelty for most people. Thomson plays it with the greatest ease, and even jauntiness. The violin is like a toy in his hand; he does what he likes with it. The Queen and Count of Turin were present, and the Queen sent for Thomson after the concert to congratulate him. Sarasete is coming next. Tickets to cost $2. This would be nothing for America. But it is very high for a concert in Rome.

Madame Diligenti Marazza Nierstrasz will give an artistic matinee toward the end of the month, and the Queen may, perhaps, honor it with her presence. Madame Nierstrasz will give selections from As You Like It, translated in Italian, and also selections from French and German authors. The Queen is a great and enthusiastic admirer of Shakespeare, and has written essays about his heroines. S. P. Q. R.

CONTINUED.

The preliminary examination in the charge of libel brought by Marc Klaw and others against Harrison Grey Fiske was continued yesterday (Monday) morning. Several witnesses were examined, and the case was adjourned until 2 o'clock this (Tuesday) afternoon.

ON THE RIALTO.

A GOOD story comes from Bryan, Ohio, about the worriment of mind that a clever advertising scheme of Frank E. Morse, who is in advance of Fanny Rice, caused to the postmaster at that place, which he visited a short time ago in the interest of his star. Among his advertising matter Mr. Morse has some large envelopes of the style and size used by the Post Office Department, in the upper left-hand corner of which appears the following card printed in the customary type with blue ink: "Official Information from Washington, D. C." Now, at Bryan the post office is sought by two individuals, but on account of trouble between the Ohio Senators no appointment has been made and the old postmaster continues to hold his office, although his four years expired some weeks ago. Morse learned of this situation and conceived the idea of sending each of the aspirants for the office some of his regular advertising matter in one of the above described envelopes, thinking that they might open them with visions of their appointment. The joke, however, worked in another way. It seems that the postmaster noticed the envelopes going through the office with what he, at a hasty glance, took to be the official card on them, and noticing that they were both postmarked "Bryan," made up his mind that an Inspector from Washington had arrived. He began to check up his accounts, thinking that he would have the office ready for him. but one of the deputies had lent about $500 worth of stamps to a neighboring postmaster and had neglected to make the proper entry. In checking over the shortage was discovered, and though he worked until 1 o'clock at night, he was unable to get his accounts together, and finally ended by telephoning the night clerk at the hotel where Morse was stopping to inquire if the Post Office Inspector was really there. He got no satisfaction from that end of the line, as the situation was understood by all at the hotel, and finally went to his home in a very disturbed state of mind. Early in the morning Morse learned of the condition of affairs, called on the postmaster, and their accounts were straightened in a way not ordinarily adopted by Government officials, and Fanny Rice's advance agent is now known as "Inspector Frank E. Morse."

* * *

WHILE playing Grand Rapids, Mich., W. H. Murphy, of A Boy Wanted, Western, became the happy father of a baby girl. During the performance a baby carriage of flowers was handed to him, bearing a card inscribed: "The Sisters Revere wish to congratulate Mr. Murphy—just for a kid." The theatre was in an uproar for about five minutes while Mr. Murphy gazed at the floral carriage. Then he wheeled it off the stage, remarking: "I guess I am in the push at last!"

THE FOREIGN STAGE.

GAWAIN'S GOSSIP.

American Plays and Players Succeed—Irving's New Drama, The Medicine Man.

(Special Correspondence of The Mirror.)

LONDON, March 9.

Theatrical matters this week have been sorely leavened by tragedy. In the first place, we have had the inquest on poor Charles Overton. The evidence at this inquest went to show that Overton died from the effects of an opiate which he had of late been taking for sleeplessness.

WINIFRED EMERY.

The poor fellow was only forty-four years of age; but, as is known on your side even better than on ours, he had crowded into the last twenty years or so a great deal of work in the shape of acting, playwriting, and especially playbroking. Last Sunday there died in a Manchester hospital a most promising actor and manager professionally known as Reginald Stockton. Those who knew him as I knew him ever found him a just and upright man, of blameless domestic life and untiring energy. After many struggles he had only of late just begun to make headway; when, lo! strong-framed as he was, and an athlete of no mean prowess, disease attacked him and he died under an operation. But more tragedy was yet to follow; for the next day his distracted wife, whom I have known him nurse through one or two long illnesses, committed suicide by jumping out of window. This week also a minor actor named Bertram died from an overdose of a drug similar to that which killed poor Overton. There have been one or two other deaths in the profession, including that of Clara Dillon, daughter of the late Charles Dillon, an estimable lady who had in her time played many parts and played most of them well. And at the moment of dispatching this I learn with deep regret of the death of a kind-hearted, if eccentric, old friend, Freeman Thomas, who so long ran promenade concerts at Covent Garden.

CYRIL MAUDE.

And now to touch on matters of more cheerful import. I am glad to tell you that your American made drama, Blue Jeans, by Joseph Arthur, has achieved a success on its introduction to London at the Shakespeare Theatre, Clapham Junction, this week. To be strictly candid with you, we have seen most of it before, not only with regard to its saw mill sensation, which, as I before notified you, has been seen in two plays on this side many years before Blue Jeans was written, but also many of your previous theatrical importations have made us familiar with the sunny smile romp, the wicked and bigamous wife, and other ingredients of musical drama from the plays of Lotta downward.

Blue Jeans, however, proved hugely to the liking of the crowded house which applauded most of the points to the echo. The tea party scene sent the audience into fits; and the terrible attempt of the bold, bad Boone to have husband, Bascom, sawn asunder chilled the agitated onlookers to the marrow. When the winsome June broke through just in time to snatch Bascom away from that circular saw's terrible teeth a shout of joy went up and nearly took the Shakespeare's roof off. The said June is played by Laura Burt in such a manner as to speedily make her popular with all playgoers present, masculine and feminine. Laura is very welcome here, I do assure you. Edward Thane gives an admirable impersonation of Boone; Maurice Mancini is a spirited Perry Bascom; Ernest Percy is humorous as Colonel Henry Clay Risener, and Maurice Drew, who is, I believe, a kind of relation of the late Longfellow's, is comical as old Jacob Tutewiler. The name of your latest importation has caused some of our playgoers and play noticers to wear a worried look, as the song says. But they are beginning to settle down to it now. In conclusion, I think it may be safely predicted that Robert Pateman and Louis Nethersole, who own the British rights, have captured a money spinner. Blue Jeans will next week migrate to the Brixton Theatre, where it is sure of more big houses.

Mr. and Mrs. Sidney Drew, who only a few weeks ago finished a long engagement at the Tivoli, returned there, too, on Monday, and gave what was described as "the first performance on any stage" of a new sketch written by Kenneth Lee, and entitled Diana on the Chase. In this Drew represents a sculptor who has just finished a statue of Diana, and has arranged to sell it to a millionaire named Van Asterbilt, when, lo! that statue, taking example from Galatea, Niobe, etc., wakes up and claims the sculptor for her very own. It so happens that the sculptor's wife inopportunely returns home in time to behold these strange proceedings, and, of course, alarums and excursions set in accordingly. Nor do they subside until Diana thinks fit to return to marbleness and the sculptor wakes up to find it was only a dream. It is a right merry sketch, and right merrily do the Drews play it, being this time assisted by Frances Brooke, who dashingly plays Mrs. Sculptor.

This week also a musical mixture, called Oriental America, which has been toured in our provinces a good while, has been seen at the Victoria Hall, Ealing, W. The names of the dramatis personæ concerned in this entertainment manifested considerable invention. Take, for example, such characters as Lighthead, a dude, Thomas Go Easy, a zealous bobby, Cocktail Shake'em Up, Miss Win Easy, Miss Can't Lose, Miss Never Lost, Miss Never Bet, etc. It was interesting also to learn that "all the latest darky melodies were sung by jockeys, touts, plungers, and bookies." But it has gone well.

Edward Terry a few nights ago returned to his theatre and produced that long-promised comedy, The White Knight, expressly written for him by G. Stuart Ogilvie, who now seems to be writing most of the plays and financially backing most of the theatres. The name part, who is thus named after a personage mentioned in "Alice in Wonderland," is a good-hearted and guileless inventor, who falls into the toils of a mercenary scoundrel who both financially and domestically bursts up the poor White Knight's hitherto happy little home, and indeed causes ructions all around. Edward Terry is a fine comedian, albeit with limitations like many of us, and Ogilvie, who notwithstanding his wealth is really a cultured and clever writer, has given the actor plenty of opportunity, of which he fully avails himself. W. L. Abingdon, ex-Adelphi villain, scores as the aforesaid scoundrel, and Kate Rorke is characteristically charming and pathetic as the heroine. It is a play full of dainty humor and gentle pathos, but whether it will succeed in a monetary sense remains to be seen. It certainly deserves to do so.

I am sorry to say that Brandon Thomas and John Edwards' four-act play, 22A Curzon Street, which has been promised for the last two or three years, scored anything but a success on its production at the Garrick last Wednesday. The characterization was in many places clever, and certain detached scenes possessed some merit. But the whole was such a strange mixture of the wildest farce with the deepest tragedy that in spite of the acting of one of the finest companies ever got together the audience could make neither head nor tail of the play, and toward the end they signified the same in the usual manner. It is still in the bill at the moment of mailing, but methinks you will soon find it withdrawn. In fact, it would have to be withdrawn ere long in any case, as Gillette and co., who have sent some remarkable printing ahead, open at the Garrick in the long-promised Too Much Johnson at Easter. Some years ago William Yardley wrote a play from the same French original as this, and called it The Planter.

Charles Hawtrey having at length withdrawn One Summer's Day from the Comedy, it was succeeded at that theatre last Saturday night by a new play by Arthur Law, author of The New Boy, hitherto his best known work. Hawtrey has sublet the theatre for this production, what time he resteth to perpend his own next production at Easter—namely, a new comedy by Richard Claude Carton, whose most recent work is, as you know, The Tree of Knowledge. Law's new play is prettily entitled The Sea Flower, and it is a mixture of frank melodrama and simple domestic pathos, such as H. J. Byron, H. T. Craven, and others were wont to weld in the days when some of us were young and more or less charming. The Sea Flower, in which old-play students might detect some resemblance to the always well-meaning but often wearisome old Richard Cumberland's one effective play, The Wheel of Fortune, shows how a magnanimous British officer elects to bear silently the false accusation of cowardice and treachery brought against him while on Indian duty, rather than bring sorrow on his old sweetheart, now the wife of the real villainous poltroon. Years after the disgraced officer discovers, in walking through the county of Cornwall—and a jolly fine county, too—his long-lost daughter, who was supposed to have been drowned at sea, but wasn't. Moreover, he discovers that the long-lost daughter is in love with the brave young son of the aforesaid treacherous scoundrel. Hence arise fresh complications which for a time make the young folks' course of true love run anything but smoothly. Anon, however, the bold bad father conveniently and considerately dies of heart disease and all ends happily for everybody else concerned. Notwithstanding its fits of theatricality, it is a pretty piece and an affecting, and its principal characters are well played by Gladys Homfrey, who owns the rights; Arthur Playfair, W. T. Lovell, Eva Moore, the charming wife of young actor-dramatist Esmond; John Beauchamp, Cosmo Stuart, and that fine character actor, Charles Groves.

Sir Henry Irving has just told me that Hichens and Traill's new modern play, which goes into rehearsal at the Lyceum forthwith, is to be called The Medicine Man. Sounds rather Fenimore Cooperish, don't you think?

Herewith are striking portraits of Winifred Emery and her husband, Cyril Maude, who enact respectively, and with great success, the characters of Babbie and the Reverend Gavin Dishart in The Little Minister, which has just passed its one hundredth performance at the Haymarket.

GAWAIN.

GOSSIP OF PARIS.

Plays Gloomy and Gay—Lafontaine's Death—Other News.

(Special Correspondence of The Mirror.)

PARIS, March 6.

The Zola trial is at last finished, and the excitement incidental thereto has ceased somewhat, so that it is now possible to visit the theatres, the cafes and other public places without being drawn into a discussion of the merits of the Dreyfus case, the Zola verdict or the anti-Semitic question.

It is curious to note, while on this subject, that during the Zola trial business at the hotels, restaurants and cafes decreased considerably, while the receipts at the theatres were unusually large. Apparently the Parisians, though sufficiently excited to forget their stomachs, found it necessary to give their minds a relaxation. The largest business was done at the Porte-St.-Martin by Cyrano de Bergerac. Edmond Rostand's drama has achieved an unequivocal success. Next season will see it played in the United States, England, and Germany, as well as in this country. Les Petits Michu, which I understand New Yorkers will see in the Fall, has lost none of its popularity, and Le Nouveau Jeu delights large houses with its *risqué* situations.

Our novelties of late have been mostly of a merry nature. There is an exception, however, in La Goualeuse, which was given at the Bouffes du Nord last week. Gaston Moret and A. Levy, the authors of La Goualeuse, have produced a melodrama of average merit, which probably will become fairly popular. Considered seriously, it contains many glaring improbabilities, but its situations are contrived with an eye for dramatic effect, and draw forth much applause.

Eugenie Buffet plays the title character, that of a street singer. She has opportunity to render several songs with plaintive sweetness. Most of the work falls to Liezer. He has the disagreeable part of an illegitimate child, deserted by his parents, and grown to manhood in the gutters and slums. He commits a murder, but is not arrested, suspicion falling on Georges Laubier, a workingman, who is Pierre's father. Pierre, who knows of the relationship, gloats in the fact that the parent who had deserted him will probably feel the knife of the guillotine. Laubier has a daughter, Marcelle, who goes to La Goualeuse, who is Pierre's lover, and learns from her that Pierre is the guilty one. He is then arrested, and Laubier is released. While awaiting his execution he is visited by a Sister of Charity, to whom he tells the story of his wretched life. When he finishes the Sister confesses to him that she is his mother, and implores his forgiveness for her desertion of him. Pierre turns on her in rage and curses her. It is a revolting scene, the brutality of Pierre's character being extreme, and yet almost justified by his circumstances. The play is brought to an end by Pierre's stabbing himself while on the way to execution.

Last evening we had a *première* at the Gymnase, where Alfred Capus' play, Le Mariage Bourgeois, was presented for the first time. It is the successor of Les Transatlantiques, which, I am happy to say, had a short and unfortunate existence. Although I am not a jingo, the absurd and coarse caricatures of Americans in Les Transatlantiques were to me very offensive, and its withdrawal was gratifying in the extreme. Its successor, judging by what I overheard in the lobbies last night, and by the congratulations heaped upon the author after the performance, seems to have scored a success. To me, however, the comedy is of but indifferent merit, serving no purpose but to show how great is the love of money in everyone. But be it said to Capus' credit that he has written his comedy well, and that its dialogue, of which there is a great deal, is excellent, and that as a satire on the middle classes here it is skilfully done.

We learn in the first act, which occurs at a watering place, that one Tasselin, a Government official, has two children, Edmond and Madeleine, both of whom are of a marriageable age. Edmond is on the point of betrothal to Henriette Ramel, while Madeleine has promised her hand to Maurice Vernot, a friend of her childhood, at present without occupation. Vernot, who is of a proud nature, wishes to postpone the wedding, fearing that the world will think that he is marrying Madeleine for her money. Madeleine, however, loves him dearly and endeavors to overcome his pride.

It so happens that Edmond is beloved by Suzanne Piegoy, daughter of the wealthy proprietor of the casino or gambling establishment at the watering place in question. This is the situation when the play opens, the past events being imparted to us by conversations in the casino gardens during the first act. We are also informed that Edmond, being a youth not different from others of his kind, has sowed many wild oats, incidental to which action was accomplished the seduction of a certain Suzanne Tilier, the result of which has been the birth to her of a daughter. Edmond is aware that should Henriette discover this fact his marriage to her would never occur, and in the second act he wins from Suzanne, who is of an astoundingly self-sacrificing nature, complete forgiveness and disavowal of all her claims on him. In fact, when Ramel, the father of Henriette, having suspicions, questions her, she denies absolutely any intrigue with Edmond. But in spite of this Ramel believes Edmond guilty, and will not consent to his daughter's marriage with him. Edmond's uncle, Jacques Tasselin, is a banker, whose pecuniary affairs are in a parlous state owing to speculation and gambling. He hopes to retrieve his losses by his nephew's marriage with Henriette, and so informs Piegoy. At the time that Piegoy hears this he was about to arrange the espousal of his daughter to Edmond, but thinking that he has been imposed upon, he leaves without mentioning the matter. Jacques, when he finds that neither marriage seems possible, is in despair, and contemplates suicide. He is dissuaded, however, by his clerk, who advises him to leave the country. Here Piegoy again steps in, and offers to settle all of Jacques' indebtedness provided that Edmond will marry his daughter. This is agreed to, Edmond being not unwilling to acquire the large *dot* which is his bride's portion. Meanwhile Madeleine, her prospective fortune lost by her uncle's failure, consents to marry Maurice, and in this match love, and not money, is the cause.

Such is Le Mariage Bourgeois. Its strength lies in the accuracy of its character types, and not in its story, and I cannot believe but that the cordiality of its reception was brought about by the friends of the author. That it will please the general public seems doubtful. Still, it is a welcome change from Les Transatlantiques.

The work of the cast was in all respects excellent, an extra slice of praise being due possibly to Mlle. Yahne as Madeleine, and to Numes as Piegoy.

The new farce at the Dejazet, Rivares et Loupy, by M. Fontanes, is a wildly amusing affair, based on the resemblance of Rivare and Loupy, the first an impoverished young Count, and the second a man of easy conscience, ready to earn a few hundred francs by any means. Both parts were played by Vallieres, who acquitted himself very creditably.

At the Palais Royal we have a new attraction in La Culotte, a "vaudeville" by A. Selvane and L. Artus. Like most plays of its kind, it is broad in dialogue and situation, but in spots it is more than usually laughable, and has met with a good reception. Furthermore, the company is particularly good: Golvin, Raimond, Laney, and Dubosc handling the principal male parts with spirit, and Mlle. Cheirel delightful in the leading female role.

Bernhardt is recovering rapidly from her recent operation, and will leave town soon for a week of quiet and rest before beginning the rehearsals of her new play, L'Attentat. It is expected that M. Coolus' drama will be produced early in April.

The crop of reviews this season has been very large. The latest of these popular entertainments is Paris en Revue, the current offering at the Divan Japonais. It is a pleasing jumble of travesties, burlesques and specialties, and plenty of statuesque young women, costumed with becoming scantiness. All the songs in the review are tuneful and the dances a delight to the eye.

Lafontaine, one of our veteran actors, the last, indeed, of the old romantic school, died at Versailles on Feb. 23. His career was varied, he having been a theological student, a sailor and a peddler before adopting the stage as a profession. He received his first lessons in the art of acting from Frederic Lemaitre. After several engagements in smaller cities he appeared at the Porte-St.-Martin and then at the Gymnase, at which latter house his first successes were made. In 1861 Lafontaine was made a member of the Comedie-Francaise. He remained there until 1871 achieving his greatest success as Ruy Blas. His next engagement was at the Gaité, which was followed by a return to the Gymnase. His last appearance was at the Odéon, about a year ago. Lafontaine at the time of his death was at work upon his memoirs, which, by directions in his will, are not to be published for one year. When printed they ought to prove a valuable addition to the literature of the stage, as in his long career Lafontaine had appeared with nearly all the celebrated actors and actresses of the past and the present generation.

This week we have to look forward to The Geisha at the Athenée Comique, and Don Juan de Maurara at the Odéon, both on Tuesday.

Besides these, and more eagerly awaited than either, is Reichemberg's farewell benefit, with Duse in Adrienne Lecouvreur as a special feature, which will take place to-morrow.

T. S. R.

GOSSIP.

Gilmore and Leonard closed their No. 2 company on March 12, at Altoona, Pa., after a thirty weeks' season of successful business in the South and Southwest. The No. 1 company close at the Lincoln Theatre, Chicago, late in April. Gilmore and Leonard are making extensive preparations for the third edition of Hogan's Alley, and have just received patent rights for novel scenic effects. Their entire season is booked solid, and the roster will soon be published.

The Kronold Concert company gave a benefit for the *Maine* sufferers at the Star Theatre, Elizabeth, N. J., last evening.

Ellen Vockey gave another successful recital on March 9, at Carroll Institute, Washington, D. C.

Robert Cone, late musical director with Who Is Who, has written a catchy new song, entitled "The Warmest Coon in Town."

Mrs. Alice De Lacy Ratcliffe obtained on March 15, in this city, a divorce separating her from her husband, Edward J. Ratcliffe.

Lotta was the guest of the Twelfth Night Club at their reception last week. Among those present were Viola Allen, Annie Russell, Isabel Irving, Mrs. Edward E. Kidder, Mrs. Eugene Pearl, Clara Hunter, and Helen Neibuhr.

Matt Kusell will open at Duluth, Minn., on June 15, his Summer theatre on the pavilion, which has been entirely refitted. Those already engaged are Chris Bruno, Jr., Mark Robbins, and Nellie Howard. Mr. Kusell, who is at present managing Uncle Josh Spruceby for D. B. Levis, will close with that organization on May 1.

"Monte Carlo," a painting by Jean Bernaud, has been purchased for the art gallery at the Herald Square Theatre.

Louise Galloway succeeded Minnie Dupree last evening in 'Way Down East, resuming her original role.

Alfred Dalby, Charles Rowan, Lillian Harper, and Julia Hanchett have sued Dorothy Morton for salaries alleged to be due for services during her unsuccessful tour in Miss Brevity of Hong Kong.

A daughter, Gladys Viola, was born on March 8 to Mr. and Mrs. Joseph Jackson (Nellie Victoria Parker).

At the third performance of the students of the Stanhope-Wheatcroft Dramatic School, which will occur on April 21 at Hoyt's Theatre, three or four plays, including a one-act drama by Mrs. Charles Doremus, entitled A Whimsical Wooing, and a comedietta by Julia Schayer, will be presented. The Summer term of Mrs. Wheatcroft's school will begin on May 1.

Floriane's Dream, a pantomime by Vance Thompson, music by Ethelbert Nevin, will be presented next Thursday at Carnegie Lyceum. Mlle. Severin will interpret the pantomime, which will be preceded by a concert, Mrs. Julie Wyman singing and Isadore Duncan dancing to Mr. Nevin's accompaniments.

Frank Rolleston received many highly complimentary notices for his excellent work in the leading role of Richard Vance in The Last Stroke.

Charles Frohman and C. B. Dillingham sailed last Wednesday for Europe.

A cinematographe exhibition of Passion Play pictures was given at a matinee at Daly's last week. Ernest Lacy was the lecturer, Blanche Jewell and N. Dusaque Cloward sang, and John R. Clemmons played organ accompaniments.

Frank C. Reynolds was stabbed at Atlanta on March 12 after a performance of A Night Off. His unknown assailant escaped, and the actor, seriously wounded, was taken to the Grady Hospital.

SHOP TALK.

Evidently the dinner had been a merry one, and a good one withal, for there was that genial flow that accompanies or follows a good repast, particularly to men who have reached "the fair round belly with goodly capon lined" age.

As the comedian sipped his coffee garçon handed him a letter. It was formidable in proportions and plastered over with many stamps. Excusing himself to his companions he broke the seal. The package contained a cabinet photograph of two lovely children, a boy and girl about five and three respectively, and in the background a handsome young couple, evidently the proud parents. The fat face of the comedian grew serious at once, but it soon brightened again, with a soft, tender smile, as he gazed into the lovely childish faces. He silently passed the photograph to his companions, and picking up a large sheet of writing paper found it covered with printed letters, in a cramped, childish hand. As he read his face again grew serious, but for an instant only, and the tragedian fancied he detected a suspicious moisture in the merry eye. But it was only a surmise. "They are lovely children," said the tragedian, then he in turn grew grave, his mind, no doubt, wandering to the little ivy covered mound in Cypress Hill, where twenty years before he had placed his beautiful young wife and her first born, clasped in each other's arms. The comedian was quick to observe the change in his friend's face, and hastened to dispel the shadow. "I am going to read you the youngster's letter," he said, and then proceeded to spell out the words as follows: 'Mamma and Papa send love to you, and grandma says you must hurry and find a wife, so she can give the bride away, and grandpa is to marry you.'" His friends realized that they were getting a glimpse of a heretofore undiscovered side of the fat comedian's life and character. While the knowledge pleased them, they knew that he must be left to reveal the new light in his own good way. But they were not long in suspense.

"Gentlemen," said the comedian, "when I look into the faces of those lovely children I feel that I have not lived in vain." This speech was delivered with such seriousness and was susceptible of so many constructions that his friends remained discretely silent. A merry twinkle in the comedian's eye indicated his enjoyment of their embarrassment. "I know what you are thinking," he said, "but you are wrong. Even the four happy people whose faces smile at me from this photograph do not, and probably never will, fully realise how much they owe to me." The seriousness of this declaration would have been convincing to any save the speaker's intimates, who knew the merry spirit of mischief that lurked in the corners of his sensitive mouth. "It is the breathing time of day with us," intimated the tragedian.

"This will carry me back to my school days; do you feel equal to the harrowing tale?"

The tragedian tapped the bell and ordered fresh cigars. No further answer was necessary.

"I had reached the mature age of one and twenty. I wore my hair long and brushed it entirely behind my ears. I had grown hairs enough on my upper lip to give it an unlaundered appearance. I was still satisfied that I would soon startle the world in tragedy. To have intimated to me then that my only talent was for comedy would have been to incur my mortal enmity. She was seventeen, young, beautiful, romantic. Her father was a banker in a small Western town. 'We met by chance, the usual way,' and it was a knock out in one round. We all, at least once in our lives, fall victims to that exquisite contagion, and no matter what after years may bring to us in the way of trials, disappointments or triumphs, we would not for the wealth of Indus part with the sweet lingering memories of our first 'grand' passion. The fact that she was the daughter of the richest man in town and I a 'walking gent' on a salary of fifteen dollars a week did not lessen my ardor or chill my confidence. I was spending my Summer vacation in the town with relatives. One fatal Sunday evening I entered the presence of the stern parent, more or less boldly. I posed gracefully against a high backed chair. Julia was in the adjoining room with her ear at the keyhole. After a short struggle with a dry spot in my throat, I said something. I don't know what, but the old gentleman evidently understood it. He laid his book upon the table, and placing his eyeglasses between the open leaves looked at me long and seriously. At last he broke the painful silence. 'Young man,' he said, 'I thank you for coming to me so promptly at this early stage of the disease. It shows the proper appreciation of the proprieties. But Julia is a child and you are scarcely more.' He little dreamed the awfulness of the wound he inflicted. I had been careful to put some india ink on the diffident, colorless hairs on my upper lip, to make them plainly visible to the naked eye. But all to no purpose. The stigma of youth was stamped upon me, and then he asked me how I expected to support a wife, a girl who had been accustomed from infancy to every luxury. Then I told him of my rapid rise in my profession and of its illimitable possibilities. 'By the way,' he asked, 'what is your profession?' Shoving my left hand between the breast buttons of my new frock coat I replied, with dignity, 'I am an actor.' His eyes opened and his jaw dropped. I could feel the cold sweat gathering on my forehead and a nervous chill chasing up and down my spinal column. At last he began slowly: 'Actor, eh? Your uncle didn't say anything about that when he introduced you. And how much can you earn in a year at acting?'"

"I replied that to a man gifted with genius and inspired with a sublime ambition, the possibilities of artistic achievement and pecuniary reward were practically illimitable. Strange to say this comprehensive statement did not appear to make much of an impression on the sordid banker. 'Young man,' he said, 'I have no wish to criticise your profession. I cannot in justice do so, for, strange as it may seem to you, I have not been inside a theatre in fifteen years; still I have no prejudice.'

"He said this very good naturedly, and it occurred to me that a little pleasantry might make a good impression, so I replied with a faint smile that I hadn't been in a bank for about the same length of time, but that it was not through any prejudice on my part. This was a fatal break. The banker had no sense of humor.

"I will not dwell upon events immediately subsequent to this painful interview. There was a tearful parting in the back yard, vows of undying constancy, etc. Then I contemplated suicide, in the abstract, and finally drifted into tragic poetry. I read Byron and wasted whole reams of scented note paper building rhymes about wan despair, disheveled hair, madly grope, tomb of Hope, wildly bending, tears unending, etc. An early 'call,' a long line of blank verse parts, with daily rehearsals and nightly change of bill soon brought me around to normal conditions.

"Seven years later I was doing low comedy with Spouter, the tragedian. In a good-sized Western town we were booked for a week. I opened in Polonius, doubling the grave digger. I finished washing up as the curtain fell, and on emerging from my dressing room was informed that a lady and gentleman were waiting on the stage to see me. The local manager introduced the Rev. and Mrs. Blank. The clergyman extended his hand cordially and said pleasantly, 'Mrs. Blank tells me you are old acquaintances. Her friends are mine.' Julia's hand was extended and a smile, in which there was just a touch of mischief, brightened her lovely face. I was the only embarrassed person in the group. For once I was at a loss for words. But the cordiality of Mr. and Mrs. Blank was sincere, their pleasure so manifest, that before I knew it I had promised to dine with them the next day. With a merry good night, and another hearty shake, they were off before I had recovered from my surprise sufficiently to pull myself together.

"Once seated in my room at the hotel I collected my wool-gathering wits and realized what an imbecile I must have appeared to them.

Then my native vanity began to assert itself. I asked myself whether I should not have declined the invitation to dine. They appeared so entirely happy. A few hours in my presence, under the spell of my magnetic personality and the charm of my conversational powers, could only result in reviving in Julia's mind and heart memories that must of necessity cause changes that would be noticed by her husband and result in unhappiness to both. That was how I looked at it then.

"And, being human, I went, of course. As I placed my hand on the iron gate in front of the pretty little rectory I saw two sweet young faces pressed against the window panes. They quickly disappeared and I heard two merry voices calling 'mamma! papa! here he is.'

"The rector met me at the door with the same happy smile and cordial grasp. Julia appeared a moment later leading two of the loveliest children I ever beheld; a boy of five and a girl of three. Again the lump came into my throat and my tongue froze to the roof of my mouth But it was only for a moment. The little ones were presented and duly kissed, and, each holding a hand, I was led to the parlor. After ten minutes of commonplaces Julia excused herself, informing me that she remembered my fondness for watercress and mayonnaise, and that she always made the salad dressing herself. A moment later the rector excused himself to chat for a moment with a parishioner who had called. I soon found myself with the girl on my knee and the boy at my feet examining picture books and fairy tales. Then the boy ran to the table, and bringing an album opened it suddenly, and pointing to an old fashioned carte de visite asked if I knew who it was. There I was in all my glory, made up for Hamlet. The long hair, brushed behind the ears, the eruption on the upper lip, which I fondly called a mustache, and the countenance 'sicklied o'er with the pale cast of thought.' Of course I had never played Hamlet, but every youngster who went on the stage in the old days expected to play Hamlet, Romeo, and Melnotte right away, and provided for it. The photograph was in costume as near as the most of us ever got to it.

"'I knew you the minute I saw you at the gate,' said the boy, climbing on my other knee and spreading the open album on his sister's lap. 'Of course, you're fatter now, and haven't got such nice long hair, and the clothes are different, but your face looks just the same, only there is a kind of shadow or something across your upper lip in the picture here. That's mamma's picture right opposite yours. She says they were taken about the same time. Papa put them together there, then he tells everybody that you and mamma were sweethearts once, ever so long ago. Were you?'

"'Of course we were,' came with a soft, merry laugh from the open door, where Julia and her handsome husband stood watching us.

"As we gathered about the table in the exquisite little dining room, and I noted the happy faces of that happy family, it gradually dawned upon me that if any serpent ever entered that Eden he would not appear in the shape of a fat comedian. The spirit of *camaraderie* between wife, husband and children was perfect, and infectious. Blank was broad minded and liberal. A regular theatregoer when plays or artists of reputation visited the city. He had Shakespeare at his tongue's end. That he and Julia were still lovers was made manifest in a hundred ways. It was impossible to be long ill at ease in such a delightful atmosphere. Very little shop was talked on either side, none on his. My eyes were constantly seeking Julia's face. She met my glances with a frank, merry smile, and asked which of the children I thought most resembled her. Then Blank asked if I thought she had grown much older. I replied truthfully that she had not. Julia as a girl was what poets, novelists and lovers call 'lithe and willowy.' Their little brothers usually call them 'skinny' or 'Slim Jim.'

"At twenty-four she appeared to me the most beautiful woman I had ever beheld. The face was rounded, the neck and throat full and snowy, mouth delicate and sensitive, teeth faultless. Her hand and arm exquisitely beautiful. Is it Tom Moore or Bobby Burns who speaks of 'cheeks like lilies dipped in wine'? Well, she had them, and how the wine would come and go! And that voice! Ah, that voice! Whether in speech or laughter it was liquid music. She was neither blonde nor brunette. Her abundant hair was just a plain chestnut brown and her eyes the same color. And when those wonderful eyes would rest for a moment on her handsome husband her face would fill with an indescribable beauty. Again and again I asked myself why she appeared so much more lovely to me than she had as a girl. What is that charm which lends to womanhood this exquisite perfection that is denied to girlhood? And then her lovely brown eyes rested for a proud instant on her children, and the answer came to me: 'It is the ineffable sweetness that comes with a happy motherhood.'"

The comedian stopped suddenly. The tall man's eyes appeared for the moment to be affected by the lights, as he placed his open hand above them, while the tragedian, holding his unlighted cigar between his fingers, gazed steadily into his coffee cup. The comedian coughed, as though there was something in his throat, and bowed pleasantly to a friend who was entering the grill room. The interruption was for a moment only. The comedian faced his friends with the old smile.

"Dear me! that was just a quarter of a century ago! Julia has the same head of glorious hair, touched by the frosty fingers of fifty winters. But her eye is as bright as of old, her step as elastic, her laughter as merry, and the wine and lilies still mingle in her cheeks. And her husband is just as big and handsome and hearty as ever, more's the pity, as I told him a year ago. And this proud father here in this photograph is Julia's little boy, and the baby letter is from Julia's little grandchild. And as I look at the happy group, the two generations that I have dandled on my knee, and think of that pure home where I have been an honored and happy guest at intervals during all those years, I think how much Julia has to thank me for. Of course, the virtue on my part was negative, but the issue was positive, and posterity has no kick coming."

But despite the smile that accompanied this unique conclusion, the tragedian and the tall man were satisfied that they had at last learned why their merry friend had remained a bachelor.

MILTON NOBLES.

IN OTHER CITIES.

BROOKLYN.

SATURDAY, March 19.

The good business during the first fortnight of the month has perceptibly dropped this present week. Not that the attendance has been especially bad at any one place, but the standing room sign has not been in as frequent use, and late comers have had no trouble in finding desirable seats. The only novelty has been the first local presentation at the Columbia of The French Maid, which, though much milder and less reprehensible than was its predecessor at the Herald Square, has, nevertheless, contained sufficient "ginger" to satisfy the most jaded palate. Among those of the cast who have contributed to the success of the engagement may be mentioned Eva Davenport, Charles Bigelow, Yolande Wallace, Henry Leone, Fanny Burkhardt, George Honey, and Henry Norman. Of the incidental features, Saharet, the sensational dancer, has been the most prominent. She has been ably assisted by young Gus Sohlke, a son of the late Augusta Sohlke, who in her time was one of the greatest ballerinas that have ever visited this country. Mr. Sohlke is now much more worthily placed than when seen in Brooklyn last season, at either the Star, Empire or Unique. The French Maid will remain for a second week, after which Charles Coghlan will appear in The Royal Box.

The Amphion has given every evidence of prosperity with the Wedding Day, which has introduced for the first time jointly in this section the combined services of Lillian Russell, Della Fox, and Jeff De Angelis. The performance, which has been identical with that of last fall at the Montauk, has been especially noticeable for the vim and interest displayed by all concerned, something quite unusual when a company is in its final weeks. Manager Lee Ottolenqui has another potent attraction to follow in Julia Arthur in A Lady of Quality.

Secret Service finishes its three weeks at the Montauk this Saturday night, when it will have completed a run of twenty-one representations to satisfactory and remunerative business. Colonel Sinn next presents The Moth and the Flame, which, with its fine cast headed by Effie Shannon, Herbert Kelcey, and W. J. Le Moyne, will seem almost like an old time Lyceum Theatre production. The end of the Montauk season is already in sight, May 14 being the date fixed for its conclusion. After that, the Philadelphia section of the Castle Square Opera co. will be heard here for several weeks. Among some recent changes of the concluding bookings at the Montauk may be noted that of De Wolf Hopper in El Capitan, in lieu of The Highwayman, now current at the Broadway Theatre. Also that The Telephone Girl is to be substituted for The Belle of New York; and that E. H. Sothern will here confine himself to the familiar Lord Chumley, instead of presenting his new play, The Adventures of Lady Ursula.

At the Gayety, Andrew Mack and an Irish Gentleman have pleased their auditors, and incidentally prospered to the same extent as when down town several weeks ago. Manager Bennett Wilson next exhibits The Prisoner of Zenda.

A very creditable production of a former Sothern-Frohman hit, The Prisoner of Zenda, has drawn well at the Grand Opera House, where Manager Frank Kihlholz follows it with The Sporting Duchess.

Uncle Tom's Cabin, made praiseworthy by the excellent rendition of the title-role by Milton G. Barlow, has occupied the Bijou, where Manager Harry C. Kennedy offers Cora Tanner in a revival of Alone in London for the coming week.

Josef Hofmann will make his second appearance at the Academy of Music on Tuesday evening, March 22. At his previous matinee recital there on Tuesday, March 8, the advance sale gave every indication of a large audience, when, strange to say, the day sale dropped to comparatively nothing, and while the upper gallery was crowded with music lovers the lower portion of the house had an array of unoccupied chairs to greet this gifted pianist. It is to be hoped that his manager, Henry Wolfsohn, will be rewarded on Tuesday with an audience of the size that has welcomed this charming artist at each of his appearances across the river.

At Hyde and Behman's, an olio of eight "turns" has presented the comedy team, Fields and Salina; Charley Case, the Three Polos in some startling and finished mid-air gymnastics; Fisher and Carroll in a sidewalk conversation. Smith and Fuller have had at least a half dozen recalls nightly for their musical act, which is by all odds the very best in the business. It is both gratifying and pleasant for those who remember the modest and unassuming start of the ambitious and hardworking artists some years ago to note their continued progress up Easy Street, as the reward of their continued and up-to-date efforts to please. After them have come Clifford and Huth, to both of whom is also equally applicable that which has just been noted of their predecessors. Miss Huth is the equal of May Irwin in the rendition of "coon" songs, and in conjunction with Mr. Clifford presents one of the most interesting acts now current in the vaudevilles. Caron and Herbert have repeated their usual big hit, while that great trio, Jones, Grant and Jones, have rounded out the evening in fine shape. The Sisters Meers and the six Picchiani Sisters are Manager Henry W. Behman's next principal headliners.

Dan McCarthy has delighted his admirers at the Park with The Cruiskeen Lawn, which will be displaced for Ada Bothner in A Bunch of Keys.

At the Brooklyn Music Hall, Manager Laurent Howard has offered one of his most notable engagements, that of Maurice Barrymore in A Man of the World, which has received a consideration and attention equal to that when it was first heard at the Madison Square Theatre. Other features have been the Unique Trio, of whom Maud Courtney, a Brooklyn girl, has pleased all with her taking personality, good appearance, and fresh, clear contralto voice; Silvern and Emerie, James Richmond Glenroy, the Fremonts, Andrew Jackson, and the three Rackett Brothers.

Colonel Sinn is arranging for a benefit performance in aid of the *Maine* Monument Fund, to take place at the Montauk on Sunday night, March 27.——Edwin Alfred Wigley gave a dinner on St. Patrick's Day, it being the twenty-first birthday of that hustling and energetic treasurer of the Amphion Theatre.——The Boston Symphony Society gives its final afternoon and evening concerts at the Academy of Music for this season on Friday and Saturday, March 25 and 26.——The American Theatre is soon to be sold under foreclosure. As a place of amusement it has gone to join the Lee Avenue Academy.

SCHENCK COOPER.

SAN FRANCISCO.

The Bostonians presented Rip Van Winkle, an opera new to us, at the Baldwin 7-12. Altogether I do not think that the opera can ever become very popular, though it has made no difference with the business of the co. during this engagement. Mr. Barnabee, albeit he was in excellent musical voice, could not raise much enthusiasm out of the title-role, though he certainly made the most of it, and even Jessie Bartlett Davis could not save the performance from mediocrity. Alice Nielsen made a pleasing picture as Minna, and her lark song in the first act has been the subject of enthusiastic encores every night. This engagement, which has been so phenomenally successful, will close 12 with a farewell performance of Robin Hood. The S. R. O. sign has been displayed every night of the engagement. Joseph Holland in The Mysterious Mr. Bugle 14.

A Gilded Fool has been the bill at the Alcazar 7-13. It suits the stock co. excellently, and has been received with great appreciation by very excellent audiences throughout the week. Wright Huntington falls quite easily and naturally into the part of Chauncey Short and made all his points most admirably. All the other roles were very satisfactorily filled, Mr. Pascoe making a distinct success of Duval. Charles Bates and Wallace Shaw are also entitled to very favorable mention. Gertrude Foster is admirably suited in the part of Margaret Ruthven, and Florence Kingsley was a vivacious and attractive Nell. Mrs. Bates was amusing as Jessica Rood, and the entire cast was noticeably excellent. The District Attorney 14-20.

Crowded houses have been the rule throughout the week at the Columbia, attracted there by the excellent minstrel show given by Primrose and West. This well-known aggregation has never been so good as it is now. George Primrose is a particularly great favorite, and his specialty, in which he introduced the animated song sheet, was one of the brightest features of the bill. Besides himself, George Wilson, E. M. Hall, and Ernest Tenney made a good team of end men, all of them performing funny and attractive specialties. Perhaps the strongest vaudeville feature is the wonderful juggling done by the Mowatt Trio.

Morosco's Grand Opera House offers The Woman in Black. Harry Marshall's voice is somewhat taxed by the part of Frank Mansfield, as he is suffering from a congestion of the vocal chords; however, he gives a satisfactory performance. Mortimer Snow has a juvenile light comedy role that suits him well. Fred Butler successfully impersonates a district political boss, and Landers Stevens and Maurice Stewart have character parts that suit them very well. Maud Edna Hall made a distinct success as Mlle. Ruby, and Lorena Atwood in the title-role gave a very satisfactory performance. All the parts were well taken and business has been very large.

At the Tivoli The Geisha continues to hold the boards with undiminished popularity. This reproduction has been even more successful than the first one, and will be continued at least another week, and longer if attendance should justify it.

The bill at the Chutes Theatre is unusually good this week, and Chiquita is making the positively "last" appearance every afternoon and evening. She has proved such a great drawing card, however, and there have been so many last appearances of this attractive little atom, that I am becoming skeptical as to the date of the end of her engagement. The brand new Zoo which has been added to the grounds was thrown open this week, and has proved an attractive feature.

The California will reopen with Town Topics 13.

Marion Bear, who has been taking a three years' course in piano, under Jaelicska, at Berlin, has returned home, and last week gave a charming recital at Sherman-Clay Hall. She had a good audience and was received with extraordinary marks of favor. The programme was classical and well selected.

Manager J. J. Gottlieb, of the Columbia, California and Baldwin, intends to go East in a few days.

W. W. KAUFMAN

PROVIDENCE.

That Mathews and Bulger are still very popular with our theatregoers was demonstrated at Keith's Opera House 14-19. At Gay Coney Island proved to be as entertaining as ever, and the audiences were very enthusiastic in applauding the efforts of the two stars and other members of the co. A number of specialties are introduced during the action of the play, the most noteworthy being the musical selections by J. Royer West, violin solos by Josie De Witt and songs and dances by Louise Montrose. Business good. Twelve Temptations 21-26.

Herbert Kelcey and Effie Shannon played a return engagement at the Providence Opera House 14-19, presenting The Moth and the Flame to good and pleased audiences. E. H Sothern 21-23. Primrose and West's Minstrels 24-26. Under the Red Robe April 2.

Graham's Genuine Southern Specialty and Cake Walk co. returned to this city 19 for the third time this season, and entertained a large audience in Infantry Hall.

The Arion Club, Jules Jordan, conductor, will perform Tannhäuser at Infantry Hall 29. Ffrangcon Davies has been secured for the part of Wolfram.

Dr. Jules Jordan, of this city, has received word from Stage-Manager Fitzgerald, of The Bostonians, that his new opera, Rip Van Winkle, was successfully presented by The Bostonians in San Francisco last week.

On 12 Charles Lovenberg assumed the resident management of Keith's Opera House. J. T. Fynes prior to his departure for New York was presented by Mr. Lovenberg, on behalf of employes of the house, with a handsome gold mounted umbrella appropriately engraved.

Sousa's Band drew two very large audiences to Infantry Hall 17. This organization is always sure of a cordial welcome here. The soloists were Maud Reese-Davies and Jennie Hoyle.

Treasurer Charles C. Collin, of the New Jefferson Theatre, Portland, Me., spent 13 at his home here.

A party composed of fifty-five members of Providence Lodge No. 14, B. P. O. Elks, attended the Westminster 14 and witnessed the performance given by Fred Rider's Moulin Rouge co. Acting Manager Bob Gordon and Business Manager Joe O. Ziefle, of the co., are Elks.

Providence Lodge No. 14, Elks, held a stag social session at Elks' Hall 16 which was largely attended and greatly enjoyed. An entertaining programme was arranged, which consisted of vocal and instrumental music, readings, story telling, and a cake walk by eight colored people. Refreshments were served, and those who were fortunate enough to be present pronounced it a delightful evening. Among the guests were Al. Reeves and George H. Carr, of the Al. Reeves co.; Gordon and Lick and Cooper and Stewart, of Moulin Rouge co.; Inman, late of The Black Crook co.; Claude W. Sparry, of Reeves' American Band; Mr. McLean, of the Broadway Burlesquers, and your correspondent.

Owing to the fact that Charles Lovenberg has accepted the resident management of Keith's Opera House, he has been obliged to decline all offers for a Summer engagement of the Lovenberg Concert Band. This organization played at Washington Park, on the Delaware, last Summer, and created a sensation in musical circles. Several offers have been received for this season, among them being a return engagement at Washington Park, the Omaha Exposition, and at Atlantic Park, New Orleans. Mr. Lovenberg had about decided to accept the last named, but Mr. Keith desired him to remain in his employ during the Summer. Mr. Lovenberg is a thorough musician and a composer of note, and there is little doubt but that he will be equally successful as a manager. He will be located at Mr. Keith's Theatre in Boston during the Summer months.

At the close of the present season extensive alterations will be made at the Olympic. The space now occupied by dressing-rooms will be used for the enlargement of the stage, and the seating capacity will be nearly doubled. HOWARD C. RIPLEY

BUFFALO.

My Friend from India was the attraction at the Star 14-16. The co. presenting the play was better than that of last season. Frederic Bond was irresistibly funny and at all times artistic. He introduced several new lines of his own, some of which related to the present difficulties with Spain. John P. Ward was acceptable as A. Keen Shaver, and frequently was excellent. John B. Maher and Joseph Adelman did exceedingly well in the parts essayed by them. The work of Helen Reimer was as artistic as ever, which is good enough for anyone. Nita Allen has an exceptionally charming stage presence, and her efforts met with appreciation. May Vokes renewed her old success in the part of Tilly. Business good. De Wolf Hopper 17-19. Frank Daniels 21-23. The Old Coat 24-26.

The Electrician had a most successful week at the Lyceum 14-19. Given a strong melodrama and this house is assured phenomenal business. The Electrician is the sort of drama that brings the gallery god to his feet at frequent intervals with wild enthusiasm. The play has some startling climaxes and is unusually well staged. The co. was competent. The Woman in Black 21-26.

During the engagement of My Friend from India at the Star, the Smyth and Rice co. were engaged in rehearsals of The Old Coat. The comedy will be put on at the Star 24 for four performances. Some unique paper is being used for advertising purposes. One lithograph represents a sign nailed to an old board fence. The sign reads as follows: "Lost at the Star Theatre, The Old Coat, pockets containing valuable documents and a large sum of money. If the person will return the documents he can keep the money, and by applying at the box-office he will receive the Pants and Vest and no questions asked."

Manager Laughlin, of the Lyceum, has a big surprise in store for his patrons during Holy Week. It

is the engagement of one of the best and largest organizations on the road; but that's all I'm permitted to tell you at this writing.

The cake walk scheduled to take place at Music Hall 12 was interrupted by a fire in that house. Quick work on the part of the Fire Department and the coolness of the attaches prevented a great casualty. The damage to the building was not over $1,500. It was almost thirteen years ago to a day that the old Music Hall was destroyed by fire at precisely the same time in the evening that the blaze was discovered on this occasion. The cake walk was postponed till the evening of 15 and was a huge success in every way.

Manager Laughlin has announced a cake walk on the stage of the Lyceum 18. It is to be for the championship of Western New York, and the audience is to pick the winner.

Unless the people of Buffalo come to the front quickly there will be no Buffalo Symphony Orchestra next season. F. C. M. Lautz has fathered the orchestra for so many years that there seems to be the impression abroad that his generosity will carry it along indefinitely. Every year for ten years he has made good losses approximating $1,500. The expense of each concert is $2,200, and unless good financial backing is forthcoming at once these delightful affairs will have become only matters of history. This means that Director Lund will, in that event, accept one of his many offers to direct an orchestra in other large cities.

Flattering notices of Elihu R. Spencer's tour reach us here. Mr. Spencer is a Buffalo man, and very popular here. All theatregoers are glad to note his success.

A benefit for the *Maine* sufferers is being agitated. The project has not yet assumed definite shape. Mayor Diehl and other prominent citizens are interested in the plan, and if arrangements are completed the benefit will occur at the Star.

Professor Day, hypnotist, begins a two weeks' engagement at Music Hall 17. RENNOLD WOLF.

ST. PAUL.

The Boston Lyric co., under the management of Colonel W. A. Thompson, began an engagement of nine performances at the Metropolitan Opera House 10, opening to good houses, with increased attendence the past four performances. The co. presented a repertoire consisting of Maritana, Amorita, The Bohemian Girl, The Chimes of Normandy, Il Trovatore, Carmen, Cavalleria Rusticana, and Pinafore. The operas were neatly staged and handsomely costumed. The large and well drilled chorus of pretty girls with strong, clear voices, are bright, clever and effective in their work. The co. contains a number of really good artists, and the roles assumed were most admirably rendered. Clara Lane possesses a sweet, musical and powerful soprano voice. Her solos, beautifully rendered, received repeated encores. Miss Lane made a pronounced hit in the roles of Lenora, Maritana, and Serpolette. Adelaide Norwood is gifted with a splendid soprano voice. She sang the role of Arline with fine effect and captivated the audience. W. H. Clarke's deep, rich and melodious voice was heard to fine advantage in the roles of Don Jose and Devilshoof. Mr. Clarke is a finished actor and is enjoyable in the roles he assumes. Richie Ling and Thomas McQueen have pleasing tenor voices, and each admirably sustained the leading roles assumed alternately, receiving well merited recognition and most hearty applause. J. K. Murray met with noticeable favor in the roles of Count Arnheim and Di Luni. His singing of "The Heart Bowed Down" was so greatly applauded that he was obliged to repeat it four times. Hattie Belle Ladd was heard to good advantage in the roles of Lazarillo, the Gypsy Queen, and Azucena. Miss Ladd's admirable rendition both in voice and action in the parts assumed received great applause and merited recognition. Hattie Arnold and Gertrude Clarke have pleasing voices and sustained their respective roles commendably. Milton Aborne's Gaspard in The Chimes of Normandy was an excellent piece of character acting and received hearty applause. The Dazzler 17-19. Henshaw and Ten Broeck 24-26.

Ole Olson, under the direction of Manager Jules S. Murray, was presented by a clever co at the New Grand Opera House 13-19 to full houses, and audiences evidently greatly delighted with the performance. Ben Hendricks in the title-role is very droll, his impersonation of the pleasant natured Ole being exceptionally good. Florence Willis is a bright and clever actress. She made a very favorable impression and contributed some very clever specialties. St. George Hussey's portrayal of the Irish matron was very comical. Miss Hussey scored a hit. Harry M. Blake, William Monroe, C. F. Loraine, and Belle Francis made the most of their parts. The athletic feature of the performance was introduced between the third and fourth acts. John Lauson, known as the Terrible Swede, gave an exhibition of some fast bicycle riding, which was quite exciting. Hogan's Alley 20-26.

Tim Murphy, the comedian, was in the city 14, en route to the Pacific Coast.

W. W. Randall, the genial manager of Dodge's Trip to New York, is spending a few days in St Paul. Mr. Randall was formerly a correspondent of THE MIRROR in its early days, and holds his card dated season of 1879-80 as a souvenir.

Amy Muller, with A Stranger in New York play, is a St. Paul girl, and at the matinee 9 her schoolmates were present in full force to greet her with handsome floral offerings. Miss Muller is a very graceful dancer and received much praise.

GEORGE H. COLGRAVE.

DETROIT.

Burton Holmes, who is well known throughout the country as a great globe trotter and a fine lecturer, gave a series of illustrated lectures at the Empire 14-16. Mr. Holmes delivered four lectures, which included a matinee lecture 16. The subjects chosen for the Detroit series were the best his extensive and interesting repertory afforded. They were "The Wonders of Thessaly," "Cycling Through Corsica," "Oases of the Algerian Sahara," and "More About Japan." It will therefore be seen that the course was one of wide range, each lecture introducing a different race and presenting an entirely different phase of civilization. And all of the lectures were new to Detroit with the exception of "Cycling Through Corsica," which Mr. Holmes gave on one or two other occasions before Detroit audiences, as this was by no means his first visit to our city. It was, however, the most successful series from a financial standpoint that he ever gave here, and this is saying a great deal, as he always draws good audiences in Detroit, where he is a great favorite both socially and on the platform. One of the most enjoyable features of the Burton Holmes lectures are the many and most beautiful original pictures which are thrown on canvas to illustrate his talks. These are, with very few exceptions, the result of Mr. Holmes' photographic work in foreign lands, and speak well for his expertness with the camera. They are all colored, which makes them especially beautiful. Each evening at the close of the lecture, and entirely distinct from it, a series of motion pictures were shown. These motion pictures of Mr. Holmes' are projected by the chronomatographe, which instrument is said to be the most perfect of its kind ever invented. Certainly the motion pictures shown were most interesting, and were conceded to be about the finest of the kind so far seen in Detroit. Never Again 17-19. The Old Coat 21-26.

Kate Claxton is in the city this week for the first time in four years. She is at the Lyceum, where she opened 13 in The Two Orphans. It is as powerful to attract and please as ever, and this week will be one of the banner weeks at the Lyceum. Some of Miss Claxton's associates this season are Ethel Brandon, Maggie Harold, Nellie Maskell, Brandon Hurst, W. A. Ashley, Thomas Doyle, George Becks, and Spencer H. Cone. The Lilliputians 21-26.

The Waifs of New York, by Katie Emmett and her co., is the attraction at Whitney's 13-19. She is a great favorite at this house and business all week is rushing. The World Against Her 20-26.

Misco's City Club Burlesquers are at the Capitol Square 13-19. KIMBAL.

LOUISVILLE.

Gayest Manhattan, while it drew out well filled houses at Macauley's, failed to catch the popular favor. The engagement closed 12. Nat C. Goodwin 14, 15 presented An American Citizen and A Gilded Fool, literally breaking all records for the season. Scalchi Concert co. 16.

Stuart Robson gave a performance of The Henrietta at the Auditorium 9 to a good audience.

Peck's Bad Boy was the offering at the Avenue 13-19. The co. is good, a feature of the performance being a number of specialties. Cuba's Vow 20-26.

The Meffert Stock co. at the Temple was popularly patriotic 14-19 by presenting The Last Stroke. The play is good and the Meffert Stock co. presented it well.

Manager Arthur, of the Avenue, will manage the roof-garden at Phœnix Hill Park, which will be a feature of Louisville amusements during the coming season, and announces that he is in negotiation with some of the best known people in the vaudeville profession.

The management of the Auditorium has secured Sousa and his band for a concert at that house prior to their departure for Europe. The May Musical Festival, which will occur May 9-11, will also be given at the Auditorium, and if the plans now under consideration are carried out there will be a season of comic opera there later.

Rudolph Arthur will be manager of the Bijou, which will open March 21. He states that the place will cater to the admirers of refined vaudeville.

Brady and Stair have completed arrangements for placing a stock co. in the Avenue here for the Summer season. Manager Arthur will control the place in addition to his duties as manager of the roof-garden at Phœnix Hill Park. He states that the Three Star co., in which Inez McCusker, Ella Harmon, and Willard Lee are the principal performers, will be at the Avenue. Popular plays and light operas will be produced.

W. H. Meffert, of the Meffert Stock co., is slowly recovering from a serious illness, which kept him from his accustomed place at the Temple for more than a week.

The decorations at the Temple, both within and without, during The Last Stroke engagement were of the gorgeous and patriotic kind, American and Cuban flags being conspicuously displayed. Much taste was exercised in the arrangement and words of praise in consequence freely expressed.

CHARLES D. CLARKE.

OMAHA.

After an absence of some eight or ten years, Edward Harrigan appeared at the Boyd 10 in Old Lavender. Mr. Harrigan appreciates the fact that while he is on the stage the audience will enjoy the performance, and as he is almost constantly in evidence, interest is kept up until the fall of the curtain. Many of his old admirers, who looked forward with pleasure to seeing Old Lavender, were kept housed by a violent snow and rain storm that prevailed. Roland Reed and his pleasant co. had a successful engagement 11, 12, opening in A Man of Ideas, which met with only a fair welcome, and closing with The Wrong Mr. Wright, which was heartily encored. Mr. Reed responded to the curtain-call by one of his happy little speeches. Isadore Rush was almost hidden behind an enormous bunch of American Beauties brought in by the usher. Maud White danced as though she enjoyed it as much as did the audience. The Cherry Pickers 18, 19. Our Flat 25. A Hired Girl 27. The Bostonians 28, 29. Miss Francis of Yale 3.

At the Creighton the Woodward Stock co. are giving The Ensign 13-19, and the production will compare favorably with that of many high priced organizations. Interest naturally centres in the work of Mr. Enos and Mr. Blakemore, formerly of the Frawley co., and who have just cast their lot with our stock co. Mr. Enos, having the duties of stage-manager to perform, took a minor part in The Ensign. Mr. Blakemore caused endless amusement in the part of the bluff, eccentric Jack Dudley. The specialties include Stein and Evans, Bogart and O'Brien, Tony Wilson and clown. All were heartily encored.

Ground was broken yesterday for the new vaudeville theatre and roof-garden at Fourteenth and Harney streets, and the work will be rushed to completion by June 1, if possible, so as to catch the early comers of the Trans-Mississippi Exposition.

Manager Woodward is organizing a separate and distinct co., and the main co. will open a short season at the Broadway Theatre, Denver, April 3.

JOHN R. RINGWALT.

NEW ORLEANS.

The Girl from Paris, a musical novelty of considerable worth, was a drawing attraction here 13-19. The co. was received with favor and repeated the success met with in other cities. Mamie Gilroy, Carrie Behr, Clara Lavine, and Fleurette, a dainty dancer, are in the co. and are handsome and competent ladies. Philip Tomes, J. C. Marlowe, and Harry Hernesen fill the other principal parts very satisfactorily. Baldwin-Melville co. 20 indef.

The Girl I Left Behind Me appeared here 13-20. A Happy Little Home 20.

At the Grand Opera House 13-19 we have had Maude Granger, assisted by Sheridan Block, Lloyd Bingham, and a fair co., in Brother for Brother. The play seemed to please and was particularly well received by the gallery gods. Nat Goodwin 20. Veriscope 27. A Night Off April 3.

The piano recital by Raoul Pugno at the Athenæum 12 proved so successful that the celebrated pianist was prevailed upon to give another at the same place 15. On both occasions M. Pugno was assisted by Madame M. Samuels and Professor Henry Joubert. The programmes presented were classic in the extreme and to the lovers of music a rare treat.

F. Charley, who is here with a view of bringing an opera co. for the season 1898-99, has met with considerable encouragement, and all arrangements made so far are indicative of the success of the undertaking. The engagement will be for three months, with an opera production every other night.

The Bellstedt-Ballenberg Band has been engaged by the management of the Summer resort known as West End, and will be heard every evening during the Summer months.

The Mexican National Band, consisting of eighty members, will be the attraction at the Athletic Park for four weeks or more, beginning some time in May. J. MARSHALL QUINTERO.

COLUMBUS.

At the Southern E. S. Willard played a most successful engagement 10-12, presenting The Middleman, The Professor's Love Story, David Garrick, and a most delightful curtain-raiser, The Interview, in which Oswald York and Keith Wakeman did excellent work; the co. was efficient in every particular, and the star was enthusiastically received by large houses at every performance. Pugno and Gerardy 21. Richard Mansfield 24. Walker Whiteside 25-26.

The stock co. at the Grand presented Held by the Enemy in an excellent manner to good houses 14-19; the principal parts were cared for in a splendid manner by Eugene Ormonde, Robert Rogers, Will Dean, Wright Kramer, and Jay Quigley, who did excellent character work; the female roles were splendidly handled by Kate Blancke, Anne Blancke, and Grace Atwell. Little Lord Fauntleroy is underlined. The stock co. will remain here until May 15, when it will go to Rochester for the Summer, but will reopen at the Grand in the Fall.

At the High Street, Faust played a return date 10-12. Hopkins' Trans-Oceanics presented a programme of merit 14-16; there was not an act that was not first-class. Walter H. Ford, vocalist; Aimee, novelty dancer, and Sharp and Flatt, seemed to have the call on the applause; business was splendid. The Gay Masqueraders 17-19. The Secret Enemy 21-23. The White Slave 24-26.

George Jackson, of A Railroad Ticket, is at his home here for the Summer.

John Burke has returned from New York, where he has completed bookings for Minerva Park and nine other resorts now in his circuit. He has secured some of the best talent, and will open here May 15.

Fred Nedderneyer, leader of the High Street orchestra, is receiving general praise for the excellent work rendered the traveling cos.

J. B. DAVIE.

DENVER.

Marie Jansen, presenting The Nancy Hanks and Delmonico's at Six, did fair business at the Tabor 6-12. Of the two comedies Delmonico's at Six is decidedly the better. Marie Jansen carries her years lightly, and is just as vivacious and magnetic as in the old opera days. She does not sing as well as she once did, but her laughter ripples just as musically as of yore. Of the co. supporting Miss Jansen, Jessie Bradbury made the most decided hit, her singing of "Sadie" and of "On the Banks of the Wabash" meriting the enthusiastic encores they nightly received. Harry Beresford and Clarence Montaine were clever in their respective roles, creating much genuine merriment, while Mark Charles played well in character and Sylvia Lyndon made the most of the somewhat thankless roles allotted her. Notwithstanding the changes in the co. at Omaha, and the fact that several of the members of the co. were this week playing their roles for the first time, the production was smooth and even.

The Orpheum, under the efficient management of Bell and Simpson, continues its prosperous career, and the stock co 6-12 has given a production of Under the Black Flag which has drawn good and pleased audiences. S. S. Simpson and R. E. Bell made pronounced hits, and were ably assisted by a cast including Vail Du Vernon, Edna Dolloff, and Kittie Ridgeway.

The Lyceum, which has been dark 6-12, will reopen 13 with A Boy Wanted.

The Margaret Fealy School of Acting will give Kathleen Mavourneen at the Tabor matinee 17.

F. E. CARSTARPHEN.

MILWAUKEE.

The Lilliputians in The Fair at Midgettown opened at the Davidson 13 to a good house. Franz Ebert and Adolph Zink were prime favorites as usual, and the other members did clever work. The production abounds with glittering tableaux and excellent ballets. Nellie Russell and Della Cole made a hit in their novel and grotesque dance, and all the other features were good. The play is well staged and appropriately costumed, and performance gave much satisfaction. Fanny Davenport April 4-7.

Hogan's Alley is the attraction at the Bijou week of 13, and is drawing well. Gilmore and Leonard head the co., and are extremely funny. Specialties are frequently introduced, among the best of which are those of the Le Page Sisters, Lillian Shirley, Mazie King, Eddie O'Dell, and Tony Murphy. The fun in the farce is fast and furious, and the audience greatly enjoyed it. The Curse of Gold 20-26.

Die Logenbrueder was the offering at the Pabst 13, a large and select audience being in attendance. Mit Vergnuegen is billed for 16. Much Ado About Nothing 23. The stock co. go to St. Louis at the close of the current week, for a series of performances. The Damrosch Opera co. will sing Siegfried 20.

Lyceum dark. C. L. N. NORRIE.

KANSAS CITY.

The Del Conte Grand Opera co., booked for the Coates 14-19, were canceled, owing to managerial difficulties.

Under the Polar Star, a melodrama of considerable scenic worth, was presented at the Grand Opera House 13-19, and was lavishly mounted, the Arctic scenery being very handsome and effective. The cast was fair, and included George P. Webster, Bert Tucman, Stella Rees, Jay Wilson, and others. The Cherry Pickers 20-26.

The Skinner Commission Company, a farce-comedy written by St. Clair Hurd, of this city, was presented at the Gillis 14, 15 and the author appeared in the leading comedy role of Bromo Seltzer. J. S. Wood was excellent as a crushed tragedian, and Ernest McGuire, as an Irish comedian, introduced several songs with good effect. George Olmi, the baritone, appeared to good advantage and introduced some good songs, and May Miller, the soubrette, sang and danced in pleasing manner. The rest of the cast was good, and the patronage was excellent.

F. Hopkinson Smith lectured on the Pope at the Coates 12 before a large and delighted audience.

FRANK B. WILCOX.

MINNEAPOLIS.

At the Metropolitan Theatre A Stranger in New York was presented for the first time in this city 10 to a large audience. Both play and co. were well received. Joseph Coyne made a very favorable impression in the title-role. Anna Boyd was, as usual, decidedly pleasing. Minnie Bridge won immediate favor as Virginia Pryde. Steve Maley was happily cast as Baron Sands. John Dudley sang a tenor solo with marked effect. Samuel Marion and the McCoy Sisters caught the house with their clever dancing. Costumes were exceptionally handsome. The Dazzler was given 13-16, opening to a fair house. There is very little about this production which is worthy of commendation. The co. is below the average in ability, with two or three exceptions, and the farce is scarcely worthy the name. Will West and Ida Marie Rogers deserve special mention for clever work. Boston Lyric co. 17-19.

At the Bijou Opera House Lewis Morrison opened for a week 13 in Faust. Ole Olson 20-26.

Max Heinrich, Gertrude May Stein, and Jean Gerardy appeared in concert at the Lyceum Theatre 15, under the auspices of the Institute of Arts and Letters, before a large and brilliant audience. The programme was exceptionally enjoyable.

F. C. CAMPBELL.

JERSEY CITY.

Cumberland '61 was at the Academy of Music 14-19.

Ramsay Morris, the playwright, of this city, and author of Andrew Mack's play, An Irish Gentleman, has returned home from Hot Springs, where he has been in search of health. He has fully recovered and rejoined the co.

Edward Murphy, of this city, a former member of Edward Harrigan's song and dance contingent, says that Johnny Wild's death was the forty-fourth to happen in that co.

Jersey City Lodge of Elks, No. 211, has signed with Fanny Davenport to present La Tosca for the annual benefit at the Academy of Music, May 14, matinee and night.

Sam Coombs has been engaged by Edgar Selden for his new production, A Spring Chicken. In the meantime Mr. Coombs will represent Mr. Selden in New York.

Frank Losee is to join Barbour's U. T. C. when the season of Cumberland '61 closes.

WALTER C. SMITH.

PORTLAND, ORE.

At the Marquam Harry Corson Clarke, with first-class support, appeared 7-9 to good houses in What Happened to Jones. 1492 10-12.

Cordray's, after being dark a week, opened 6 with The Merry Widows Comedy and Specialty co. to full house. Owing, however, to the crass quality of the co., Manager Cordray canceled 7-12, and house remained dark until 12. Mahara's Minstrels opened for a week 13 to S. R. O.

Affie Warner, formerly in his co., has brought suit against Harry Corson Clarke for $10,000 damages for discharging her, a short time ago, in San Jose, Cal. Just prior to co. leaving here for Tacoma, 11, an attachment was served on Clarke by Charles de Garmo Gray for the co.'s baggage to cover a claim for $228, alleged due Gray for two weeks' salary, expenses, etc., as, it is claimed, Clarke offerred Gray a position in his co., and then rejected him. By giving cash bonds, Clarke temporarily bridged this attachment, and he and co. left for Tacoma 11. O. J. MITCHELL.

CLEVELAND.

Willie Collier, supported by his accomplished wife, Louise Allen, and a good co., played The Man from Mexico at The Euclid Avenue Opera House 14-19. Stuart Robson 21-26.

The Lyceum Theatre has given its patrons two good attractions week of 14. Hi Henry's Minstrels appearing the first half, and My Friend from India finishing the week. A Black Sheep 21-26.

When London Sleeps held the boards at the Cleveland Theatre 14-19. Under the Dome 21-26.

A professional matinee was given at the Euclid 17 by The Man from Mexico and My Friend from India cos.

Gertrude Lodge, of the Grau Opera co., and her sister Franc Madigan, of the May Howard co., have been in the city the past week, being called home by the death of their father, who died 10 and was buried Saturday, 12. WILLIAN CRASTON.

GALVESTON.

Shore Acres at the Grand 7 was keenly enjoyed by a large audience. The same consummate care that marked its previous presentation was duplicated in most respects, and the appearance of the author in the leading role added interest to the occasion. Wang, a regular visitor, was welcomed by a fair house 8. While scarcely reaching the standard of past seasons, the rendition was agreeable in many ways, and met with deserved recognition. The Girl from Paris, being capably presented by an undeniably clever co. 11, 12, forced liberal evidences of favor from the good-sized audiences in attendance.

Next week, Anna Held and Wiedemann's Comedians. C. N. BRODE

PITTSBURG.

The Castle Square Opera co. opened 14 at the Bijou to a crowded house. Il Trovatore was given. The engagement is for two weeks.

At the Grand, Queena was the bill 14 by the stock co., with Hilda Thomas and Frank Barry leading a long list of vaudeville artists.

Peters and Greene co. opened 14 at the Avenue to good attendance. They will remain until 25.

At the Academy of Music Bob Fitzsimmons drew a large crowd 14. Next week, Rentz-Santley co.

The Span of Life was the bill at the East End commencing 17.

The Rays opened at the Duquesne 14.

Frank Daniels was the attraction at the Oliver 14.

E. J. DONNELLY.

ATLANTA.

Pudd'nhead Wilson enjoyed good business at the Lyceum 4, 5. Though it was a return engagement they drew larger houses than on the former appearances here. Theodore Hamilton was at his best and was very popular with the audience. Joseph Jefferson, Jr., was clever and handled his part well. The rest of the cast were very good. Punch Robertson co. 21-26.

Imperial dark. JOHN H. THOMPSON.

AUSTRALIAN NOTES.

The Theatres at the Antipodes Playerfolk in the South Pacific.

(Special Correspondence of The Mirror.)

SYDNEY, Feb. 11.

The pantomime season has now closed and the theatres are once more running in their accustomed grooves. Williamson and Musgrove's The Babes in the Wood was the last to close, and I may safely describe it as a survival of the fittest. Although the initial production cost the firm a stiff figure and their weekly salary list was no small item, they must have cleared a good sum by the production, as business was uniformly large.

Harry Rickards' Jack the Giant Killer pantomime, at the Theatre Royal, wound up with a big benefit to their principal "boy," Addie Conyers.

The Macmahon Brothers have replaced the pantomime with a repertoire of melodramas by arrangement with Geoge Rignold, who, by the way, has signified his intention of retiring from active stage life and confining his attention in future to stage management.

Frank Thornton is bidding farewell to Australia at the Criterion, where Miss Brown, Sweet Lavender, and Charley's Aunt drew good houses. Speaking of Thornton reminds me that Charles Arnold, his partner on his former Australian tour, is soon to revisit us. Writing from New York, he says that the more he sees of What Happened to Jones the more he is assured that it will prove a big draw in Australia. He hopes to open in Melbourne about April next, and his repertoire may include The Wrong Mr. Wright and An Irish Love Story.

Willie Frear, one of Harry Rickards' English importations, is doing well up-country with a company of his own.

The Brough Comedy company, a thoroughly representative Australian company, are having a triumphal progress through India. Their tour will be completed at Shanghai about the end of April.

Williamson and Musgrove's Two Little Vagabonds have gone to Tasmania. Florence Terriss and Lily Titheradge are the two vags.

Madame Amy Sherwin has concluded a highly successful Tasmanian tour and has opened her New Zealand season.

Charles Cartwright and Beatrice Lamb will arrive in Melbourne to-morrow and will open there on Feb. 19 in A Squire of Dames. Noni Rickards (daughter of Harry) will make her first appearance on the legitimate stage in this play. Moths, in which Cartwright scored such a success as Prince Zouroff, and A Marriage of Convenience will also be produced. Following the Cartwright season, our old friend, Pattie Brown, comes with The Little Minister.

The much-traveled R. S. Smythe is once more in Australia in advance of Durward Lely, the tenor and Scotch entertainer, who is due here in April. Madame Melba has authorized Smythe to announce that she has definitely decided to revisit Australia next year. Nansen, the Polar star, is also to lecture through these colonies, and Paderewski is also negotiating for a visit.

May Pollard will take Juliet Wray's place in The French Maid revival at Her Majesty's. Miss Wray has settled down in Auckland, New Zealand, as the wife of a prominent medico. Mrs. Henry Bracy will appear as Lady Hawser.

Alexander Guilmant, the French organist and composer, is arranging to pay us a visit. In the event of his doing so he will be accompanied, it is said, by William Carl, an American pupil of his, and by Max Heinrich, a German basso. Guilmant is an old friend of Auguste Weigand and he will certainly have a fine instrument in the Town Hall organ.

On Saturday last a revival of The French Maid drew a big house to Her Majesty's Theatre. Several important alterations of cast added a new interest to the production. Ada Reeves appeared as Suzette, *vice* Ada Willoughby, returned to the cast, while her husband, Bert Gilbert, succeeded Ernest Shand as the tar. May Pollard takes the part of Dolly Travers, formerly in the hands of Juliet Wray. Johnny Coleman repeats his former success as the waiter, and John Peachey is as tuneful as of yore.

At the Lyceum Man to Man continues to draw well, and William Bournes' A Terror of Paris is in rehearsal. Nonsy Seabrooke, leading lady at this theatre, leaves for England on Monday. She is engaged to appear at Terry's Theatre.

In the list of passengers for to-day's 'Frisco mail boat I notice the names of Mr. and Mrs. John J. Burke (Grace Forrest), who are bound for the 'Frisco Orpheum: Mr. and Mrs. Athas, who are returning to the London music halls, and that clever violinist, Eileen Moore.

Madame Albani will open her Australian tour at the Sydney Town Hall on Feb. 23. This is Williamson and Musgrove's first concert management.

E. NEWTON DALY.

MELBOURNE, Feb. 11.

Wilson Barrett is still at the Princess' Theatre, playing Ben-My-Chree with great success, the large theatre being packed every night. The Silver King is to follow.

Maggie Moore is still at the Theatre Royal with her pantomime. The last nights are announced, good business being the rule.

Dan Barry has produced It's Never Too Late to Mend at the Alexandra Theatre for the first time in Melbourne.

Alice Lesmar will leave for America soon. Carrie Moore will sustain her part in The Babes in the Wood pantomime on its production in Melbourne.

Harry Rickards' pantomime, Jack the Giant Killer, opened at the Opera House on Feb. 5 and is having a good time. The cast is a strong one and includes Addie Conyers, Lottie Moore, George Lauri, Tom Wootwell, Alf Bellman, the Haytors, the Hulines, and Story Gofton.

Grattan Riggs will renew acquaintance with Melbourne playgoers at the Royal on Feb. 12 in The Shaugraun.

The Macmahon Brothers' pantomime is to do a tour of New South Wales, opening at Newcastle, this month.

The Wintons, the American banjo artists, are appearing in the Theatre Royal pantomime.

Hugh J. Emmett, the American entertainer, is touring the South Australian towns with his entertainment, Odds and Ends.

Lilla Moore left for London last Saturday. She will join the Wilson Barrett company on its return to England.

Patrice, who was here with A Trip to Chinatown, is said to be considering an offer which has been made to her for a season here by Harry Rickards.

Tom Wootwell will go to London to fulfill some long-standing engagements on the conclusion of the run of the pantomime at the Opera House.

Watner Gregory is appearing with the Macmahon Dramatic company at Sydney Lyceum.

JAMES M. ROBINSON.

RECOLLECTIONS OF PLAYERS.

VI.

Barney Williams—many remember him, of course. What theatregoing man or woman over thirty does not remember Irish Barney? Irish, always Irish—Irish from the crown of his shapely head to the soles of his feet. Essentially, teetotally, positively Irish. Many have written about Barney, persons who could offer a more complete history of him than I can; but it is not at all necessary to dive into details relative to his ancestry, his youthful life, or any portion of his early career. It is with Barney Williams the actor I wish to deal, and here let me say that in presenting these brief sketches of distinguished players with whom I have acted it is with the hope of recalling them to the memories of those who have seen or acted with them, or in an effort to introduce them to this younger generation, informing the latter of the abiding love in which they were held by the generation in which they lived, and with the hope of warming up the hearts of their old admirers who so often sat under their influence in the long, long ago.

BARNEY WILLIAMS.

Barney Williams was an Irish comedian, for the simple reason that, to be an actor at all, he could have been none other than an Irish comedian. The stamp of old Ireland was impressed upon every detail of the man. He carried it about with him as he carried his face, tongue, and heart. His features were of the true Irish caste, with full cheeks, merrily twinkling eyes of blue, a well shaped mouth, with the lines of humor playing around the corners, and of compact build. In short, he was a pleasing type of a good-looking, jolly, rollicking Irishman—a complete make-up for what he was, an Irish comedian.

Now it must not be inferred by those who know him traditionally only that Barney Williams was wholly indebted to his physical fitness and native brogue for his fame and success as an Irish comedian. Far from it. These natural gifts greatly aided him, of course; but he was also a very skillful actor, well up in all stage technique, giving bold but artistic touches to all he did. The brushes he used were not fragile ones—the colors he employed were not of delicate hues. Breadth and florid colorings met the eye in all his work, and yet the pictures he presented were always pleasing. There was a sort of reveling, hand-to-hand encounter in his stage presence that elicited his auditors' approbation or provoked their risibilities. He came upon the stage with a "who-tread-on-the-tail-of-my-coat" air, and never halted in his energetic methods from the beginning to the end of a play. Whether he was speaking, singing or dancing, he carried everything and everybody along with him in a whirl. I had heard, in my youth, of wild Irishmen, but never realized what one really was until I saw Barney Williams act. It was almost next to an impossibility not to like him. His downright earnestness and rollicking humor were infectious. I believe he was among the first, if he was not the very first, to make Irish plays highly popular in America. At all events, I think he was about the first to amass a large fortune in Irish dramas. 'Tis true he was greatly aided by his talented wife, who was as great a favorite as Barney himself. He passed away in the prime of life, leaving his competent helpmate well off in worldly possessions. This admirable lady still lives enjoying her ample fortune, and carrying her declining years with uncommon grace and dignity.

David C. Anderson: I am sure there must be living many theatregoers who will recall this charming gentleman, and yet I feel that my recollections of "Uncle Dave," as he was affectionately addressed by those who enjoyed his friendship, must appeal to those of his professional associates who knew him personally. As he appears to me now from out the pleasant memories of the past I recall one of the loveliest characters that I have ever known. He was not a great actor. If he ever made any pronounced hit in the assumption of any special role among the many that, as a stock actor, he was called upon to play I am not aware of it. It was the social charm of the man that made him always acceptable in any role (usually old men) in which he appeared. Although he failed to reap a rich harvest in professional honors, he achieved most conspicuous distinction in encompassing the admiration and love of every man, woman and child in the profession who enjoyed the privilege of coming in contact with him. Nor was the beauty of his gentle nature the only attributes that attracted. His rare mental attainments were very captivating. One hour passed in his society was replete with valuable information. It was not his habit to thrust his store of wisdom upon his listeners "as though to say when I ope my mouth let no dog bark," or to inflict an oppressive harangue. A loveable, easy method so prevailed throughout all he furnished that one felt refreshed and rested by the hour passed in his society.

DAVID C ANDERSON.
(As Polonius.)

There was one man who especially took him to his "heart of hearts," loving him as a son a father, and that man was Edwin Booth. "Uncle Dave" was Edwin's father's closest, dearest friend. This fact alone was sufficient reason for his fondness for him, but not the only one—they were thoroughly congenial. And when that shadow fell upon our great actor's life—a shadow that threw a pall over the nation—"Uncle Dave" was by his side, his chief counselor and most steadfast friend. When all others were debarred then, from the great man's unspeakable misery, "Uncle Dave" was with him, always a welcome guest. And so they grew into a Jonathan and David-like confidence and affection that never wavered, never faltered, and was as firm and immovable as the Rock of Gibralter. Let us hope they are still in communion in a better land, where, we are told, "the wicked cease from troubling and the weary are at rest."

Charles R. Thorne, Jr.: Surely I will not have to introduce this gentleman to many of my readers. His exit from life is too recent to demand that, and the impress he made upon the theatregoing public was too pronounced to be forgotten so soon. During the last ten or fifteen years of his life he reigned supreme as the heroic and emotional actor of his day, undisturbed by a single successful rival.

CHARLES R. THORNE, JR.

And if the place that his death has left void has yet been filled I have failed to observe it. In making this statement I want it distinctly understood that I am not covered head and ears with ancient prejudices, nor so blindly wedded to past idols that I can neither see nor admit the excellencies of all up-to-date players.

It will be found, if I live to discuss the merits of the now living actors, that I will speak as my judgment directs, irrespective of fear or favor, and that I will try in my words about them to back myself up with irrefragable proofs, as I have guarded myself in reference to all whom I have yet introduced in my Recollections.

Charles Thorne was reckoned, and I think justly, to be one of the handsomest men of our stage. Tall, well-built, easy, and manly in movement, with a pleasing voice, which had the singular—indeed, almost phenomenal—power of expressing, in subdued tones, more than the majority of his contemporaries could obtain through explosive force or ear-splitting rant, he carried his listeners along with him in one continuous train of interest from the moment he stepped upon the stage until he left it. If he failed to arouse that spasmodic enthusiasm that many players do, he did what was more convincing—a greater tribute to his art—he made and left an impression upon his hearers that caused them to love to listen to him, and after they had passed out of the portals of the theatre they carried to their homes with them the influences of his manly bearing and impressively beautiful methods; so that the name of Charles Thorne became a household word in every circle of New York city, from the humblest to the most exalted. Probably no leading man (as he was *just that* and nothing more) was ever more idolized, more devotedly followed. He did not need *that star line*—so precious to many—to be recognized as the pivotal figure in a play. He was a star without being starred. He was induced, several times, to see his name in big letters—*bigger* than *all* the *rest*—but he never took kindly to the distinction, and was always more at home, more at his ease, surrounded by a first-class stock company where no stellar distinctions were made. And I have seen him stand shoulder to shoulder with the best—notably so at the old Union Square Theatre when it was under the management of A. M. Palmer. Yet in the midst of that bright constellation his brilliancy shone resplendent. I am sure I am not too fulsome in my praise of him, however much I may seem to be so. There must still be a few critics in the journalistic field who may sustain me in my exalted praise of this charming actor. The probabilities are that had he been less gifted as an actor, less attractive personally, he might have been living to-day. His host of admirers, without meaning to injure their idol, made the world with all its seductive charms too attractive to him. Robust and strong, he imagined himself made of iron, and allowed the dear world to love him to death. After all, an enviable way to pass out of this life—to have engraved upon one's tombstone, "The world loved me to death." Such a declaration may not exactly fit orthodox views, but I am not writing my sketches to catch the endorsement of the orthodox world—but for a fairer, more liberal field—for my professional friends who know how beautiful, true, and sincere have been the lives of many of their associates who have crossed the river before them, with credentials entitling them to places beside the throne of Him who knoweth all hearts best.

FRANK C. BANGS.

NELLIE FARREN'S GREAT BENEFIT.

The great benefit for Nellie Farren, given last Thursday at Drury Lane Theatre, London, was probably the most remarkable demonstration of its sort ever known. More than $25,000 were taken, and no such crowd had been seen in the historic playhouse. Three thousand persons were waiting outside at 8.30 o'clock in the morning, and when the doors were opened, two hours later, ten thousand clamored for admission.

The notable bill included Sir Henry Irving, H. Beerbohm Tree, John Hare, George Alexander, Charles Wyndham, Charles Hawtrey, Lewis Waller, Arthur Roberts, H. B. Irving, Herbert Waring, Seymour Hicks, Hayden Coffin, Albert Chevalier, Willie Edouin, Harry Monkhouse, Paul Arthur, Fred Terry, Gerald Du Maurier, Harry Nicholls, Sam Stern, Ellen Terry, Lady Bancroft, Julia Neilson, Ellaline Terriss, Lydia Thompson, Mrs. Dion Boucicault, Marion Terry, Kate Fortescue, Mary Moore, Letty Lind, Louie Freear, Ethel Barrymore, Phyllis Broughton, and Katie Seymour, and many others.

The band was made up of the orchestra conductors of London. At the end of the performance, Miss Farren appeared upon the stage, surrounded by nearly every player in the city, and the wild enthusiasm with which she was greeted brought the tears to her eyes. Edward Terry delivered an address, and Charles Wyndham made a speech, followed by a few words from Miss Farren. Then the curtain descended upon the singing of "Auld Lang Syne."

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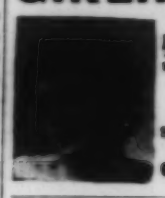

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